

VARIETY

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LURIE GROUP BUYING WARNERS

Chevalier's Triumph in Montreal Bow; Mystified About U. S. Ban on Visa

By MAX NEWTON

Montreal, May 1.

Tremendous ovation which greeted Maurice Chevalier Sunday night (29) at His Majesty's here, as he opened his Canadian tour, was a sock personal triumph and a tribute to the 63-year-old performer. It also served to temper the shock and bewilderment suffered when the U. S. State Dept. refused him entry because he signed the allegedly Commie-inspired Stockholm peace pact some months ago in what Chevalier claims was complete innocence.

He's mystified about the ban, he says, because months after the Stockholm signing he played a benefit at a Franklin D. Roosevelt ball in Paris for French kids with infantile paralysis. He was the only French artist on the show and received a personal letter of thanks from U. S. envoy Tyler Wood.

A capacity house greeted Chevalier for the preem, and he whammed over a solid two-hour session, showing that the years have done little to soften his innate showmanship and song savvy. The strawhat, pouting lip and infectious grin which wows the distaff side are still there and even though this is a more portly Chevalier than in the Ernst Lubitch era, the overall sparkle is still strongly evident in all numbers. Singer is doing a solo, with Fred Freed at the piano, at a \$4 top.

Leading off with "Sur L'Avenue Foch," Chevalier builds quickly, projecting easily to all corners of house, which offered best attention ever heard from an opening-night crowd. Poking fun at his Parisian friends he follows with "Les Paris-gots" and then intro the only con-

(Continued on page 25)

London-to-Paris Daily By Air for French Pic Chore

London, May 1.

Darvas & Julia, dancers in the current "Latin Quarter" revue here, are finalizing a picture deal with Sirius Films, Paris, which, if concluded, will necessitate daily cross-channel flights from London to Parisian studios.

Title of the proposed pic is "Rendezvous Avec le Dance." The Continental touring duo will have star roles. Film is to be directed by La Fosse on a six-weeks' lensing schedule.

Cost of transportation by charter plane would exceed \$110 daily, and this would add around \$4,500 to the production budget. It is believed it would be the first time for stars to make a daily trek from one country to another to carry out a picture assignment.

Darvas & Julia were first offered the roles when they completed their last picture, "Feux Rouges," but engagements in Brussels intervened. Emile Littler, who presents "Latin Quarter" at the London Casino, has agreed to the project.

Mull Ballpark for Pix When Home Team's Away

Indianapolis, May 1.

One Indianapolis exhibitor is studying plan to convert ballparks into king-sized outdoor theatres on nights when the home team is on tour. It's felt that conversion can be made with a portable screen and projection equipment.

One of the selling points to such a plan is the fact that parking problems will be eliminated. Lot operators, it's thought, would welcome the cars at reduced rates because of the added revenue. Actual driving onto fields in the conventional drive-in manner is taboo because of the damage to the playing field.

Map N.Y.-to-L.A. TV Spread on GOP, Dems Conventions

Washington, May 1.

Plans for the first coast-to-coast live TV coverage of Republican and Democratic national conventions will be discussed next week at a meeting of the Republican National Committee in Tulsa to choose a site for its 1952 party confab.

Bill Henry, chairman of a committee of the radio correspondents gallery, which will handle credentials of radio and TV reporters, will attend the meeting to make arrangements for pooled coverage which will be duplicated for the Democratic convention. Henry said that with the transcontinental microwave relay to be completed late this year, TV owners on the west coast will be able to tune in.

It's expected that Chicago will get the bid for both conventions.

10-Act Bills to Mark 2d Anni of Palace Vaude

The Palace Theatre, N. Y., will mark the second anniversary of its return to vaudeville with a weekly series of 10-act bills during the entire month of May. It was originally intended to get a second annual bill for week of May 17 that would be strong enough to hold over for a second and possibly a third week. However, lack of suitable names stymied that plan.

Ads are expected to be hyped during this month. First-run films will continue. Initial bill in the series starting tomorrow (Thurs.), will have Archie Robbins, Leni Lynn, Theron Troupe, Elva Laun dancers, the Wiedlers, Rio Bros., Burton & Janet, with three more acts to be booked.

\$25,000,000 DEAL TO 'RETIRE' BROS.

By ABEL GREEN

San Francisco financier, reaktor and showman Louis A. Lurie has revealed exclusively to VARIETY that he "will be in New York next Monday (6) to close a syndicate deal to buy the controlling interest in Warner Bros." Reached by a New York to San Francisco phone call, Lurie said that he is paying \$15 a share for 24% of the WB stock directly and indirectly owned by Harry M. Warner, Jack L. Warner and Major Albert Warner.

The three brothers own 18% of the 6,800,000 shares outstanding, and their families own another 6%. The deal comes to \$25,000,000, of which the freres figure to realize a \$4,000,000 capital gain each.

Of the Lurie syndicate's investment of \$25,000,000, Lurie will put up \$5,000,000. "I'll go up to \$7,500,000, or even a little more, personally," he added. His investors are non-showmen—private interests, he stresses. They do not include such former show biz associates as Mike Rosenberg or Sol Lesser, he states. It has been learned that a Texas oilman, Murchison by name, is an important associate in the Lurie deal.

Buying the 24% Warner freres-owned stock gives Lurie control, and he is authority for the statement that the three brothers will retire, adding, however, that he wished Jack Warner "would stay on forever."

The deal spells the retirement of one of the most important film dynasties from active picture production, distribution and exhibi-

(Continued on page 17)

'Old Soldiers' Sock Sales Hit

Sparked by continuous page one bally surrounding General Douglas MacArthur, "Old Soldiers Never Die" is expected to be one of the biggest pop hits this year. Despite summer slump, versions of the song put out by all major diskeries are riding heavy retail demands.

The long-playing recording of MacArthur's speech is also expected to hit the jackpot, the Columbia, Victor and indie waxings indicating a 2,000,000 sales peak. Columbia's LP is selling at the rate of 25,000 a day. Incidentally, Columbia and Victor are currently feuding with R. H. Macy, New York department store, for alleged unfair advertising practice on the record sale. In Macy's ad, which ran in New York dailies this week, store asked "why pay more for speech when you can get our record for \$2.19?" The Victor and Columbia waxings are retailing at \$3.15.

Hyped by MacArthur's Chicago (Continued on page 66)

Kate Smith Hits \$29,000,000 Gross Jackpot on 20th Anni in B'casting

By BERT BRILLER

Nude Statue Okayed On Earl Carroll's Grave

Los Angeles, May 1.

Earl Carroll's tomb in Forest Lawn Memorial Park will be adorned by a life-sized bronze statue of a nude woman, under terms of the late showman's will, approved by Judge John G. Clark in Superior Court.

Judge signed a release of \$10,000 from the \$1,500,000 estate as a down payment on the statue, which will cost \$50,000. Tomb will contain the remains of Carroll and actress-showgirl Beryl Wallace, his longtime friend. Both were killed in an airplane crash in 1948. The nude is said to remind of Miss Wallace, who was Carroll's No. 1 beauty in his theatre-restaurant revues.

Y&R TV Runs Ahead of Radio By \$5,000,000

The 1951-52 season, starting in September, will find Young & Rubicam's television billings forging ahead of AM business for the first time. On basis of the way the upcoming season projects itself, Y&R's TV billings will be \$5,000,000 out in front of the AM gross figure.

Agency's total billings run about \$93,000,000. Of this amount about \$30,000,000 goes into radio and video programming allocations. Of that amount, about \$12,000,000 will represent radio expenditures during the '51-'52 semester, with between \$17,000,000 and \$18,000,000 going into TV production and network-station time.

This is in sharp contrast to five years ago, when Y&R, as the No. 1 agency in the network radio program sweepstakes, boasted \$25,000,000 in AM billings—and \$13,000,000 earmarked for TV spots.

Garfield's Barnstorming

John Garfield may tour the strawhat circuit this summer in "Detective Story." Actor who has been mentioned as a possible stand-in for Claude Rains if the latter takes a vacation from "Darkness at Noon," is being offered by Maynard Morris, of Music Corp. of America, for barn appearances in the Sidney Kingsley melter of two seasons ago.

The Garfield-"Story" setup would not be a package operation, but would involve the star, perhaps with a femme lead, for guest appearances on a guarantee-and-percentage arrangement.

Kate Smith, who climaxed 20 years in broadcasting yesterday (Tues.) on her NBC-TV stanza when she was presented with a special Red Cross citation for "distinguished humanitarian service" signed by President Truman and was inducted into the Radio Pioneers Club by H. V. Kaltenborn, has grossed over \$29,000,000 in her two decades on the air.

Except for the first two sustaining months when she started on AM on May 1, 1931, Miss Smith has been sponsored continuously. A show business phenomenon, she has done 7,612 broadcasts on radio alone, not counting her video series, which is SRO and has a long waiting list of clamoring bankrollers.

It's a tribute to her hold on American audiences that the daytime tele show, which most network execs felt would be a success if it pulled an 8.0 rating, has been averaging a 25.9, which represents a staggering statistic in afternoon TV. That hour cross-the-board is now NBC-TV's biggest property, with a weekly talent budget that betters that of other big-league stanzas such as "Your Show of Shows" and "Four Star Revue." Its annual billings are over \$6,500,000. Its click is viewed in the trade as a solid kudo to the audience appeal of a woman, whose size was a running gag on radio, when she entered the visual medium where s.s. and the lowcut neckline is considered the key to success.

Show's hefty rating, big for any time of the day, enables the singer and her partner, Ted Collins, to rib evening video. If a mike boom blunders into camera range, they toss off a line such as "Let's not have any of that sloppy nighttime TV work." The duo, whose busi-

(Continued on page 50)

\$1,000,000 Bids For MacArthur Memoirs

As a result of the terrific interest in General Douglas MacArthur, the general's memoirs are the object of a hot battle among the various newspaper syndicates. All of them are competing strongly, with bids averaging around \$1,000,000.

Confabs of the American Society of Newspaper Editors in Washington and the American Newspaper Publishers Assn. in New York, which brought top-level execs from the syndicates to those cities, spurred the competition and set the scene for some of the negotiation. Although no deal has been finalized as yet, North American Newspaper Alliance may have an inside track. A spokesman for NANA told VARIETY that it has had correspondence with the General over an extended period but that it had not yet made a definite cash offer.

The General himself has supposedly said he is "too young" to be writing any memoirs.

ASCAP, Authors League Join Hands To Balk Pirating on Radio, TV, Disks

Washington, May 1. The American Society of Composers, Authors and Publishers and the Authors League of America joined hands yesterday (Mon.) urging Congress to amend the copyright laws to prevent pirating books, poems, short stories and other literary material on radio, TV or recordings. They presented statements to a House Judiciary subcommittee which is considering a bill to give authors of books, poems, etc., the same copyright protection as is enjoyed by playwrights and composers of music.

On the other side, Vince Waslewski, attorney for the National Assn. of Radio and Television Broadcasters, urged a complete overhaul of the copyright act rather than just this amendment. He said that, if the amendment passed, broadcast stations would be subject to a \$250 penalty if "even inadvertently" they should broadcast any form of literary composition. He said such a thing might happen if a station broadcast a transcription made by a member of Congress for his constituents.

Herman Finkelstein, general counsel for ASCAP, told the committee that "today with the long-playing record and the tendency to feed literary works to the public in capsule form, a novel may be condensed into a reading on long-playing records. This development has brought substantial profits to the phonograph record manufacturers and recording artists, but no pay-

(Continued on page 24)

Norma Shearer's Radio Stint After 9-Yr. 'Layoff'

Hollywood, May 1. Norma Shearer comes out of a nine-year retirement to do a broadcast for "Screen Directors Playhouse." Neither date nor suitable property has been set yet. Former star was approached and gave her assent following appearance on "Playhouse" of Margaret Truman. Her last film was "Cairo" made in 1942 by Metro.

ED BARRY ('EDBA') OF 'VARIETY' DIES AT 60

Edward J. Barry (Edba), veteran VARIETY editorial staffer, died of a coronary thrombosis at St. Clare's Hospital, N. Y., Thursday (26) after being rushed there and placed in an oxygen tent following an attack at home the same day. Services were held Monday (30) at the Barrett Funeral Chapel, N. Y. He would have been 61 in July.

Barry had been with VARIETY more than 25 years. In the heyday of burlesque and in the Prohibition era, when Greenwich Village was a colorful news beat, he specialized in stories in those fields, along with the Times Square court beat. More recently he had covered vaudeville, but he had been dominantly on the copydesk. He had been a newspaperman more than 40 years, first joining VARIETY when Sime Silverman, founder of this paper, took over the Clipper in the early '20s. Barry had been a Clipper staffer at the time, previously having worked for many years in the drama department of the old N. Y. American.

Survived by his widow.

Judy Garland's European And Britain 5-Wk. Tour

London, May 1.

A five-week provincial tour, with three one-night stands on the Continent, have been lined up for Judy Garland to follow her current Palladium stint. The Hollywood singer concludes her Palladium season next Saturday (5) and leaves for a continental vacation before opening at the Empire, Glasgow, May 21. The following week she will play the Empire in Edinburgh, after which she will have a two-week vacation in the Scottish Highlands.

For three weeks from June 11 she will play Manchester, Liverpool and Dublin, and will then go to the Continent for three concerts. The first will be in Paris, second in Monte Carlo and the final one in Cannes. It is believed to be the first occasion on which a visiting Hollywood celeb has been booked for one night dates of this kind.

20th Suspends Grable

Hollywood, May 1.

Betty Grable was suspended today by 20th-Fox for refusing to step into top femme role in "The Girl Next Door," Robert Bassler Technicolor pic.

Actress claimed she nixed assignment because it came too soon after completing chore in "Meet Me After the Show" for producer George Jessel.



WILL MAHONEY

THE INIMITABLE

Just Concluded
Oriental Theatre, Chicago
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NBC Lashes Back At Pix Criticism Of Griffith Program

NBC television this week lashed back at film industry charges that one of its recent video programs, designed to pay tribute to the late film pioneer, D. W. Griffith, had maligned Hollywood and the film biz. Network asserted that "our own broadcasting industry, both radio and television, has been the target in varying degrees of some telling motion picture criticisms," adding that "in our culture it is the very criticism of art forms which brings about their betterment."

Web's answer to the film industry's complaint was contained in a reply sent to Arthur L. Mayer, executive of the Council of Motion Picture Organizations, by NBC public relations veepee William F. Brooks. Mayer had sent letters of protest to both NBC and the Philco Corp., which sponsored the program in question, titled "Birth of the Movies." According to the film biz complaints, the TV show, based on the memoirs of Lillian Gish and in which Miss Gish appeared, was "a disgrace to the industry."

(Continued on page 24)

Caesar-Coca-Liebman Pic, Probably With Par's Don Hartman, Off to '52

Max Liebman, Sid Caesar and Imogene Coca have foregone the Hal Wallis pic proposal until the summer of 1952, preferring more leisurely preparation when and if they accept one of several Hollywood proposals. The hottest is Don Hartman at Paramount—Wallis is also a Par release—but by taking their time Liebman & Co. feel they'll have a better film opportunity.

Meantime, they are renewed for their "Show of Shows" on NBC-TV. Liebman plans a European vacation this summer instead of rushing feverishly into the Wallis pic bid.

Wallis latched onto a hot bet from radio-video-nitery in Dean Martin & Jerry Lewis, snowballing the boys' b.o. potentials with each successive picture, most socko of which is "At War With the Army," indie made on a loanout deal to Fred Finklehoffe-Abner J. Greshler.

BRISSON'S 26 CONCERTS IN SCANDIA THIS YEAR

Carl Brisson, who left for the Coast over the weekend on a special stage chore, is slated for 26 concerts in Sweden this summer. He opens his Scandia tour in Stockholm July 18.

The ex-Dane, now a longtime U. S. citizen, received official recognition both from the Danish government and a knighthood by the King of Sweden for his artistic achievements while on a European visit last year. The current summer tour is the result thereof.

Recess to May 14 Due for Red Probe; Report Chaplin Being Investigated

Washington, May 1.

Bea Lillie Booked For Cafe de Paris, London

London, May 1.

Bea Lillie has been booked for a return engagement at the Cafe de Paris. She will open early June, following the current Kay Thompson run.

Miss Lillie played the Cafe de Paris last November and received \$2,800 a week. It is understood she will be receiving a comparable pay check for her coming stint.

'FREEDOM VS. CENSORS' RALLY SET BY ACLU

American Civil Liberties Union is staging a "Freedom Vs. The Censors" public meeting, to protest against the "increasing restraints on freedom of speech" in all media of expression, in Town Hall, N. Y., Wednesday (9) eve.

Speakers will include H. V. Kaltenborn, NBC commentator; actress Lillian Gish; dramatist Elmer Rice; Harrison Smith, prez of Saturday Review of Literature; Francis Downing, associate editor of Commonweal; and Donald Klopfer, chairman of the Book Publishers Council committee on censorship. Joseph Mankiewicz, president of the Screen Directors Guild, may appear if his schedule permits. ACLU executive director Patrick Murphy Malin will chair the meeting, for which admission will be free.

Family of 'Happy Gang' Star Drowned in Canada

Toronto, May 1.

The husband, son, grandson and brother-in-law of Kathleen Stokes, musician-comedienne of "The Happy Gang," top Canadian talent noontime comedy show on the Trans-Canada Network, were drowned Sunday (29) when their outboard motorboat capsized in the Musquash Rapids which empty into Georgian Bay near here. There were no eye-witnesses, and the tragedy was only discovered when two fellow-fishermen found the upturned boat eddying into the bay. Body of Frank Stokes, 35, husband of the radio entertainer, is the only one recovered. The son was an RAF veteran.

Bert Pearl, producer and M.C. of "The Happy Gang" show, said the network favorite would be off the air for several days because the tragedy had hit too many people, including artists and listeners, and "we can't be funny."

N.Y. Dress House's 1951-52 'Gloria Swanson Styles'

A Gloria Swanson style line is being readied for the fall retail market by a New York dress house to tie in with the star's extended activities this fall. These include a new John C. Wilson-produced play, "Nina," adapted by Sam Taylor from Andre Roussin's original which was a Paris click, with Elvira Popesco (now playing in Zurich). Miss Swanson will add a nightly TV show (ABC network) in addition to her five daytime taped interview radio programs this fall.

When Jose Ferrer leaves "20th Century," the play revival currently at the Fulton, N. Y., June 2, she will also bow out as co-star, with others probably substituting in the cast. Miss Swanson plans a European vacation before her style line achieves merchandising, although it will be previewed months in advance, sometime in June.

2 Waldorf Dinners For Cantor on Cancer Nites

Eddie Cantor will be honored two nights in a row at the Hotel Waldorf-Astoria this weekend.

On Saturday (5) he'll be guest of honor, along with George Jessel, at the dinner tendered by the Jewish Theatrical Guild. It's a sellout at \$35 a plate. Some 700 will be realized for the Guild.

Following night he'll receive the Williamsburg Settlement's "Gold medal for Humanitarianism and Americanism" at another dinner,

The House Un-American Activities Committee is taking a long recess from its Hollywood Red hearings to prepare its material and reorganize for future sessions. Its last hearing was last Wednesday (25) and it does not expect to sit again until May 14 or 15, according to Frank S. Tavenner, committee counsel.

There is no indication now who the first witnesses will be.

Last weekend Harold Velde, ranking Republican member of the committee, disclosed that Charles Chaplin is under investigation. "If the information warrants, we will issue a subpoena for him," continued Velde. The congressman added his belief that many film shorts were made "for Communist propaganda purposes alone."

Film scripter Leonardo Berco-vici, one of the "reluctant nine" charged with ducking committee subpoenas, came out of hiding last week to accept a subpoena in Los Angeles. Meanwhile, the committee temporarily withheld its resolution asking the House for warrants for the arrest of others who have been unreachable by the subpoena servers.

Committee sessions reached a high level last Wednesday when Edward Dmytryk took the stand to declare that the Communist Party in Hollywood had for its ultimate aim control of the content of motion pictures. Dmytryk, one of the original "Unfriendly 10" of the 1947 hearings, served a prison sentence for contempt of Congress. He came forward to admit himself as a former Communist and to name more than a score of other industry figures he had known in

(Continued on page 24)

Ferrer Huddles Atty. To Hasten D.C. Okay

Jose Ferrer had another pow-wow with Washington attorney Abe Fortas, Thurman Arnold's law partner, during the latter's New York visit last week on the possibility of Ferrer testifying before the House Un-American Activities Committee. Actor, who is readying another legit production, "Sialag 17," due to debut next Tuesday afternoon (8) at the 48th St. Theatre, N. Y., and who himself is readying to bow out of the "20th Century" play revival because of a Paramount picture commitment (Seaton-Periberg Productions), prefers to get his expressions on the record. He has unequivocally declared himself as no Communist or fellow-traveler, and feels resentful that he has been name-dropped without opportunity to get an official OK of his Americanism.

Incidentally, the unusual procedure of a matinee legit opening is because of Ferrer's normal histrionic duties in "20th Century." That play, in turn, debuted early Xmas eve to a 6 p.m. curtain in deference to the critics and the holiday.

Rooney Snares 15G For 2-Wk. Las Vegas Date

Hollywood, May 1.

Mickey Rooney starts fortnight at the Flamingo, Las Vegas, May 17. In one of rare nitery deals, he'll get \$7,500 per frame.

Rooney then goes into Gene Mann's revival of "Girl Crazy" opening in San Francisco June 18 for two weeks. Show then moves to Greek Theatre here for two weeks.

N.Y. to Europe Upbeat

Reflecting a seasonal upswing in trans-Atlantic traveling among showfolk, more than a dozen film and theatrical people sailed for Europe yesterday (Tues.), on the Queen Mary. Those aboard included conductor Andre Kostelanetz and his wife, soprano Lily Pons.

Others sailing were Dr. Herbert T. Kalmus, prez and general manager of Technicolor Corp.; Adolph Schimel, veepee of Universal Pictures; comedian Jack Haley, actor Clive Brook, legit producer John C. Wilson, legit director Robert Lewis and the singing Deep River Boys. Brook was returning to London following close of "Second Threshold" on Broadway, in which he was starred.

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HOLLYWOOD'S PRODUCTION BINGE

Time for Aggression

Give 'em a good show and they'll come out. MacArthur proved that last week, not only in New York but in other key cities where he has made parade appearances. Television didn't keep 'em home though, actually, this sort of spectacle is easily best seen by home video lookers.

Paramount seems to be taking its cue with a move to step up its quality and quantity of product. This will be a test of no small interest to the picture business at large, albeit its focus on and by one company. Some \$21,000,000 worth of celluloid entertainment, presumably of high calibre, will be placed on the market between July and December, and if the distribution income and the theatres do the stepped-up business anticipated, the answer is obvious. Give 'em the shows and they'll turn out. Par's test is predicated on a two-ply front: 1, release 15 top pictures, negative cost of each averaging around \$1,500,000, and 2, keep them coming with sufficient regularity via a stepped-up releasing schedule, and—it is to be hoped—that will keep the customers lining up at the b.o.

It's no secret that the American family has just gotten out of the habit. In fact it has gotten so that cracks have been heard that a certain segment almost brags that "oh, we haven't seen a movie in months," as if it's some mark of distinction or pseudo-sophistication. This is not the public, incidentally, limited as it is, that stays home because of television. They're mostly the adult and perhaps too highly discriminating segment who either go for off-beat pix, or have found other interests for diversion.

Fact still is that any business that sells 40,000,000 to 50,000,000 and more articles at an average price of 43½¢, as Al Lichtman once put it, has nothing to be ashamed of. It's a terrifically big business. Postwar, it must be conceded, the amusement dollar has found other competitors, so it was inevitable that the film average would not be as dominant.

Quality and consecutiveness may provide a significant test of stimulating the filmgoing habit. And there's no reason why it shouldn't add up. After all, television hasn't taken over show biz 100%—not yet! Nor for a long time to come—if at all.

Abel.

Fidelity's 10 Pix Via WB Opens Door to Other Indie Releases

In one of the top indie deals, Fidelity Pictures looks set to distribute through Warner Bros. which, in effect, is also a precedent for that company. WB makes few outside package deals, and when it does, as with U. S. Pictures (Milton Sperling), William (Jimmy) Cagney Productions, and percentage splits in previous years with Bette Davis, Michael Curtiz, Errol Flynn, et al., they are invariably on-the-hot productions.

WB's streamlining of its own operations, in an endeavor to keep the overhead down, and with an eye to its ultimate production-distribution operation, comes the divorce, has opened the door to Fidelity.

This is the A. Pam Blumenthal-Howard Welsh-Joe Seidelman setup in which Wall Streeter J. Arthur Warner is financially interested, along with Hollywood attorney Greg Bautzer. The 10 pix, all in Technicolor, were to have gone via the now defunct Eagle Lion Classics, but with the ELC

(Continued on page 22)

Jules Stein Sees Boom Effect by TV on B.O.; Reflects on Other Media

Jules C. Stein, board chairman of Music Corp. of America, is another to join the current exploration by showmen into the 64 million dollar question—TV's effect on the b.o. Stein sees nothing but a booming effect, ultimately, for the amusement industry "because television is still another medium to further what the public's amusement tastes, perhaps the most potent impact."

What TV will do to the film b.o. is the continuing conjectural problem, of course, since the effect is most forcibly against the pic theatres. Admittedly TV has cut into pix-going for the obvious reason that the sight value added to the existing sound (meaning radio) is a new plus-factor which makes TV more closely approximating the cinema. "It becomes a question," Stein adds, "whether leaving the house, where free films, poor as the old ones may admittedly be,

(Continued on page 24)

OVER 350 PIX IN '51 RELEASE

Further evidence on a variety of fronts indicates that the film industry is on its greatest production binge since before World War II. As a result of the lensing upswing, revised estimates now are that feature releases in 1951 from the nine top distribs will total close to 350.

Claiming the greatest production investment in the studio's history, Paramount has 50 pix either completed and awaiting release or in preparation. (See Paramount sales convention story.) The startling purchase of Eagle Lion Classics, coupled with the fact numerous indie film-makers are resuming lensing activity after a long hiatus, means United Artists will have a total of more than 50 pix on sked for the current year, greatest in its history.

RKO is going along at the rate of two and a half pix per month but this may be stepped up even further in view of the company's numerically strong backlog. How-

(Continued on page 22)

Foreign Revenue Seen on Upgrade

Two foreign film executives believe that foreign revenue to the U. S. picture business will continue to be increasingly important in the face of television and other competitions which have been asserting themselves on the domestic scene. Phil Reisman, RKO foreign chief, now in Paris for a European o.o., and Harry Novak, head of Universal's European distribution, now on a U. S. visit, both are bullish on foreign business.

For one thing, foreign revenue is good, but their point is that it will get better as the economy improves. The foreign economy, however, will never improve to where it is now in America, where such luxury items as autos and TV militate against film-going habits.

Right now 35% of the total gross to the U. S. picture business is derived from the foreign market. It should boom closer to 50%, particularly as new markets and income from Germany and Japan assert themselves.

Yank pix biz has been doing more business abroad, postwar, (Continued on page 24)

Rathvon-Odlum Would Use Iced Coin Of Yank Industrials to Film in Europe

Benny's Par Pic

Hollywood, May 1.

Jack Benny, who hasn't made a film in seven years, steps in front of the cameras again for "Somebody Loves Me," Paramount's Blossom Seeley-Benny Fields blog starring Betty Hutton.

Benny plays himself during his vaude days.

Sears Exiting UA With 47½G 10-Year Annuity

Grad Sears, erstwhile president of United Artists and more recently a veepee of the reorganized company under the Eagle Lion Classics purchase, checks out of the home-office this Friday (4) with a \$47,500 annuity to look forward to for the next 10 years. Considering Sears' recent illness, because of a recurrent heart attack, that suits him fine.

While his "consultation" contract may limit any future film distribution activities, without company okay, he's not anxious for anything until the fall. And maybe not then, although there have been proffers for him to head a new setup, in light of the ELC-UA merger having.

(Continued on page 20)

SCHENCK-MAYER TALKS REMAIN IN ABEYANCE

Although plans were set for a N. Y. huddle late in April, Metro studio chief Louis B. Mayer and Loew's-Metro prexy Nicholas M. Schenck have yet to go into the showdown meeting on Mayer's future role with the company. Decision on putting off the confab was made by Mayer, similarly as it was at his request that the meeting was set.

Mayer was said to be heading back to California from Florida, where he's been vacationing. However, it's expected he'll hop to N. Y. soon with the aim of ironing (Continued on page 20)

Direct link between numerous American industrial concerns, which have large holdings of blocked money in Europe, and film production may be established by Floyd Odlum, head of Atlas Corp., and N. Peter Rathvon, pic financier and longtime Odlum associate.

Rathvon, who is now in Hollywood, either late this month or early June will embark on an extensive swing of the Continent for a fullscale investigation of such tie-ups. The plan, which is tentative at present, has numerous ramifications but is known to include the use of the non-film outfits' frozen coin abroad for pic production. Rathvon reportedly will spend four to five months in various European countries looking into the matter.

Prompting the idea is the fact that blocked money is of no use to the industrial companies. However, they could receive a payoff in American dollars via using currency for the lensing of pix for the world market.

It's understood whatever financial commitments are necessary could be made by Odlum through his investment trust company. (Continued on page 22)

Report Matty Fox Eyes Co. to Produce Pix for TV Independently of UA Tie

Matty Fox, partner with Arthur B. Krim and Robert Benjamin in the operation of United Artists, now has his sights on television.

Fox this week was reported interested in the formation of a company to produce motion pictures for TV. Plan was said to be in the embryonic stage at present, but is expected to be formulated within the next two weeks. Video lensing outfit reportedly will be apart from UA, contrary to speculation that it was being designed as a subsid of the distribs.

Fox, who has the reputation of being the "idea man" among the UA triumvirate, was the key figure (Continued on page 24)

Blumberg's Coast Gab

Nate J. Blumberg, Universal prexy, leaves N. Y. tomorrow (Thurs.) on a hop to the Coast for a series of product huddles at the studio.

He'll return east in time to greet J. Arthur Rank and John Davis, Rank's executive director, upon their arrival in N. Y. May 22.

TV Key to 10% Cut In 20th's '50 B.O., Report Reveals

While the yardstick remains unfound for measuring the specific extent of television's adverse effect on theatre business, TV is considerably responsible for the 1950 attendance cut by something less than 10%, based on the 20th-Fox annual report. The 10% is the entire amount of percentage drop under 1949, prexy Spyros P. Skouras stated. Obviously, there were other factors which contributed to the decline.

Leonard Goldenson, president of United Paramount Theatres, also alluded to these factors in his yearly statement to stockholders. While he conceded TV is competitive, Goldenson maintained the decline is "primarily economic in its nature." The building boom and demands for furniture and house-

(Continued on page 24)

McCarthy's French Talks

Paris, May 1.

John McCarthy, head of the Motion Picture Assn. of America international division, who is expected to arrange a new film trade agreement here with the French pic industry, goes to Frankfurt, Amsterdam and Madrid after his Paris confabs.

He'll return to Paris before leaving on May 20 for London, and will sail from England for N. Y. on May 24.

National Boxoffice Survey Trade Still Sluggish; 'Dividend' First for 3d Week In Row; 'Valiant,' 'Thing,' 'Past' Next Best

Business at first-runs generally continues in a sluggish groove this session, with exhibitors blaming first batch of warmer weather, early interest in the baseball season and dearth of outstanding product. An added factor, is the economic setup, with potential film theatre patrons feeling the high taxes and upped cost of living.

Still way out in front is "Father's Little Dividend" (M-G), making third successive week for this comedy. "Only the Valiant" (WB) has come up from fourth slot to take over second place, with "The Thing" (RKO) finishing third again.

Fourth money goes to "Forbidden Past" (RKO), although just getting started. "Soldiers Three" (M-G), up from far back in the pack, will wind up fifth while "Valentino" (Col) is sixth. "Samson and Delilah" (Par), out on pop-price run now, is showing enough to capture seventh position.

"Communist for FBI" (WB), "Tales of Hoffmann" (Indie) and "Get It Wholesale" (20th) round out the Big 10 list in that sequence. "Cyrano" (UA), "Lemon Drop Kid" (Par) and "Up Front" (U) are the three runner-up pix in that order.

Long string of new pictures have not appeared in enough key cities

covered by VARIETY to brighten the national boxoffice scene to any big extent. An outstanding new entry is "Great Caruso" (M-G), with nice to smash biz in five key spots. Pic, which is due at N. Y. Music Hall next, is setting pace in Pittsburgh despite downbeat there. Also very promising, based on two initial dates, is "Coast Guard" (Rep), being stout in Philly and pleasing in Washington.

"Follow the Sun" (20th), also new, is very disappointing with slow going on N. Y. teeoff. "Santa Fe" (Col) is okay on two first dates. "Kon-Tiki" (RKO), likewise new, is big on both initial playdates. "Oliver Twist" (EL) is fair in Cincy and Boston. "Brave Bulls" (Col), nice in Frisco, shapes moderate in N. Y.

"Oh, Susanna" (Rep) looks neat in Louisville. "Nick Cain" (20th) is just fair in Indianapolis. "14 Hours" (20th), mild in Seattle, is dull in Philly and thin in L. A. "M" (Col), slow in Buffalo, looks brisk in Chi. "The Scarf" (UA) is okay in Philly and good in N. Y. "Abbott-Costello Invisible Man" (U) shapes okay in Chi and Toronto. "Macbeth" (Rep) looms fair in K. C. "Long Dark Hall" (UA) is rated good in Philly.

(Complete Boxoffice Reports on Pages 2-23)

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INDEX

Bills	66
Chatter	74
Film Reviews.....	6
House Reviews.....	63
Inside Legit.....	70
Inside Music.....	56
Inside Pictures.....	18
Inside Radio.....	50
Inside Television.....	49
International.....	10
Legitimate	67
Literati	73
Music	51
New Acts	66
Night Club Reviews.....	58
Obituaries	75
Pictures	3
Radio	26
Radio Reviews.....	30
Records	51
Television	33
Television Reviews.....	34
Vandeville	58

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UA Last of Old Distributors to Retain Corporate Identity After Mergers

Hollywood, May 1.

United Artists, in taking over Eagle Lion Classics, is the last of the national producing or distributing companies formed 30 or more years ago to be associated in a merger with another outfit. The deal in this case, however, retains the original UA trade name without inclusion of ELC in the corporate designation.

UA, organized in 1919 as "The Big Four," was set up as the outlet of features produced by Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, with each having an equal interest in ownership. Down through the years, the company sidestepped overtures for mergers with other distributors. It was not until Arthur Krim and associates recently secured operating control that a merger or takeover was effected.

During the 1910-20 formative years of the industry, several producing and distributing companies had brief prominence but passed into oblivion or were absorbed by others. Universal and Mutual, latter forerunner of the present RKO outfit, were the only competition to the long-defunct General Film Co. for several years prior to 1914, when five-reel features made their appearance. U, however, merged with International six years ago, to leave UA as the last distrib outside the merger fold until the ELC deal.

Paramount became the national distributing outlet for "Famous Players, Jesse Lasky Films, Bosworth, Pallas, and others around 1915, being an outgrowth of a states' right setup which had been started originally to launch its programs. Subsequently, Arctur and Realart — subsidiary companies formed to backfire the production

(Continued on page 20)

No. Central Allied Asks Distributors to Borrow Idea From CBS' Cut in Rates

Minneapolis, May 1.

It behooves producer-distributors to take a leaf from radio's book and follow the radio rate-reducing lead of CBS by being "realistic" and adjusting themselves to "the new economy," asserts North Central Allied in a special bulletin.

"There is no doubt that TV's impact has something to do with this CBS realistic move," says the NCA bulletin, "but other factors are involved since the rate cut applies to non-TV as well as TV areas. Our bulletins in recent months have kept harping on the sharp contrast between the declining box-office on the one hand and increased film rentals and company profits on the other. In many ways CBS can be compared to a motion picture producer-distributor and the buyer of time to the exhibitor who passes entertainment on to the customers. The mere fact that the return to the time-buyer is not exactly measurable because his customer gets his entertainment free does not upset the analogy. The time-buyer buys his time anticipating a profit cut out of increased sales..."

JUSTICE DEPT. MULLS ANSCO DIVISION SPLIT

Washington, May 1.

A plan to split the AnSCO division of General Aniline & Film Co. is under study in the Department of Justice. General Aniline was seized in 1942 by the Alien Property Custodian, now a branch of the Justice Department. The firm is estimated to be worth from \$60,000,000 to \$100,000,000. Its AnSCO division manufactures cameras and raw film, including color stock.

That the split is being considered was disclosed by Attorney General J. Howard McGrath, before a subcommittee of the House Appropriations Committee. The testimony was made public last week.

McGrath said the Justice Department has been unable to offer the entire corporation for sale, because of the threat of suits against the Government. Remington Rand, anxious to buy General Aniline, has a suit pending in which he claims it has an option to purchase the stock claimed by Swiss interests.

Sues Stiefel for 50G In Film Loan Deal

Philadelphia, May 1.

Eugene Mori, president of Garden State Racetrack, filed suit last week in Common Pleas Court here against Sam Stiefel, film producer, demanding payment of \$50,000 allegedly lent in a pic deal.

The complaint states that in September, 1948, Mori advanced \$50,000 to Stiefel for the production of "Quicksand" and "The Big Wheel." The money allegedly was advanced under an agreement that if the films failed to show a profit, Stiefel was to repay the loan personally.

Rooney-Stiefel, Inc., produced the two films, which failed to show a profit, and Stiefel refused to make payment, says Mori. Mickey Rooney, the other half of the producing corporation, is not named in the Mori suit.

No Likelihood Of NPA Theatre Ease

Washington, May 1.

There appears no likelihood of the National Production Authority easing its building controls on theatres despite last week's meeting at which the 35m motion picture equipment industry advisory committee claimed business had declined 60 to 80% since the freeze of theatre construction. The meeting, held with Nathan D. Golden, NPA motion picture boss and other NPA officials, brought forth nothing but a promise for a further study of the equipment industry's problems. Word here is that defense production will be stepped up and that there will be additional construction curtailments all along the line, rather than any easing of the situation.

NPA spokesmen pointed out at the meeting that the purpose of the construction and alteration limitations was to conserve critical material. The industry advisory committee replied that the amounts of critical material used in theatre construction were very small. The committee added that the morale of army personnel near training camps and of civilian workers in the vicinity of defense plants depends largely upon adequate theatre recreations. It was charged that the construction regulations are stiffer than those in effect during World War II.

SCTOA Group Takes Beefs to Washington

Los Angeles, May 1.

Committee of officers of the Southern California Theatre Owners Assn. left for Washington to appear before the Department of Justice with complaints about exhibition and trade practices in this area.

Committee consists of Al Hanson, chairman; Sherrill C. Corwin and Ezra E. Stern. They will be joined there by Gael Sullivan and Herman Levy, representing the Theatre Owners of America.

Satisfactory Results

Washington, May 1.

SCTOA group disclosed satisfactory results at the D. of J. conference. It was said the Department requested memoranda detailing complaints about the L.A. trade practice situation and this, of course, will be complied with.

Corwin and Stern will hop to N. Y. tonight before returning to the Coast.

Ross Into NPA Pix Unit

Washington, May 1.

Clifford Ross, former executive v.p. of the Ross-Federal Service, is the new head of the planning and statistics branch of the motion picture-photographic products division of the National Production Authority.

He was named last week by Nathan D. Golden, division topper.

Weltner Reports Plenty Prod. in Germany

Paris, May 1.

George Weltner, Paramount foreign department chief, is back from Germany, where he reports that the Germans are skedding plenty of local product.

Weltner heads for the U. S. shortly. Also homing is George Schaefer, Stanley Kramer Productions sales chief.

Tighten Curbs On 'Raiding' Of Rivals' Personnel

Trek of Eagle Lion Classics personnel to United Artists just prior to the latter's purchase of ELC, which served to spotlight alleged personnel "raiding," is now seen resulting in the film companies' tightening of their own self-imposed restrictions against taking on employees from other firms.

Companies, of course, have avoided any official agreement among themselves on latching on to each other's workers. But some firms have individual policies against the practice and are now seeing that these are enforced.

Matter was brought up at a recent meeting of a major company's board of directors. In the "interest of industry harmony" the board members made it clear that department heads should be discouraged from "raiding."

'Aaron' Will Finally Reach the Big City, As Top-Star Par Pic

Hollywood, May 1.

The most produced play in the history of the American theatre—with a record of probably 50,000 performances—will finally hit Broadway late this year—as a film. Unknown to most standard legit-goers and unheard of in New York and the majority of legit road cities, the play has far outstripped such so-called "record" productions as "Abie's Irish Rose," "Tobacco Road" or "Life with Father," and has even paled the performance tally of "Uncle Tom's Cabin."

The play is called "Aaron Slick from Punkin Creek." In its original form, this hunk of humorous hoke is a classic of the hinterlands, especially the deep south. Between the time it was written in 1919 by Navy Lieutenant Beale McCormack and the time it was finally published in 1938, the play had been performed around 25,000 times. VARIETY, in reviewing the opus in 1939, reported that on one day it was played by 43 different casts in 43 different locations. The review added that there were a dozen different versions of the third act which could be adapted to fit local moods and requirements.

Basic tale of "Aaron Slick" is that of a city slicker, and this theme is faithfully carried out in the film version which William Perleberg and George Seaton are making for Paramount release. It has been dressed up as a plush musical and bolstered with such names as Dinah Shore, opera star Robert Merrill and comic Alan Young. Jay Livingston and Ray Evans have provided a score of a dozen tunes—but the basic appeal is still hokey.

"Aaron" is the story of a city slicker, played by Merrill, who plots to defraud the country widow (Dinah Shore) only to be fooled by Young, the typical backwoods bumpkin.

As originally presented, "Aaron" was a three-act interspersed with odes. It has been a perennial favorite in smalltown church, school and drama club circles but never hit bigtime until Paramount bought the rights to it last year.

Shortly after the purchase, Perleberg and Seaton formed their indie unit and the comedy was added to their schedule. Writer-director Claude Binyon was brought in to dress up the vehicle. Tune-film will boast nine production numbers built around the 12 tunes.

Buffalo Cites 'Bitter Rice'

Buffalo, May 1.

"Bitter Rice" has been placed on the condemned list of Buffalo Legion of Decency, with area Catholics boycotting the film in several community theatre runs.

Urges Pix Ads as TV Offset

Film companies and exhibitors, currently being hit hard by television competition, have completely overlooked what may be the best way to fight back—through matching the pages of television display ads being carried daily in newspapers throughout the country. That's the opinion of Hy Daab, indie publicist who was formerly national ad-publicity director for both RKO and Columbia Pictures.

Currently in Chicago, where he's handling publicity for actor-singer John Agar, Daab noted that "the papers here, like those all over the country, are carrying from 15 to 20 solid pages of display ads each week selling TV. I feel that this is amusement advertising — entertainment-in-the-home advertising — and the toughest kind of promotion competition."

Yet the film industry, according to Daab, is doing nothing to offset it. Pix are "being swamped," he averred, "utterly overwhelmed in every key situation," by trying to compete via obscure ads on the amusement page.

Whether Bunin Delivered 'Alice' to EL Forms Key To N.Y. Countersuits

Whether producer Lou Bunin actually delivered his plastic puppet film version of Lewis Carroll's "Alice in Wonderland" to Eagle Lion for distribution in 1949 forms the crux of a N. Y. Supreme Court legal wrangle. Pathe Industries, Inc., EL parent company, last week asked dismissal of a Bunin \$1,500,000 counterclaim which charged Pathe and EL with failure to release the picture.

At the same time, Pathe and EL filed a \$1,000,000 damage action against Bunin, contending that the film-maker never turned over "Alice" for distribution by Feb. 10, 1949, as originally agreed. Court dispute started last December, when Pathe sued Lou Bunin Productions to recover \$27,201 it allegedly disbursed for prints, raw-stock and miscellaneous items. Producer, according to the complaint, promised to repay the distributor's expenses but never did.

Chi Theatre TV NG At B.O. in Greeting to Mac

Chicago, May 1.

Promotionally, at least, Balaban & Katz racked up a few points for its theatre televising of the Chicago General MacArthur welcome last Thursday (26), but Tivoli Theatre, where the parade was beamed, played to a high-empty house, the circuit reported. Circuit additionally piped the general's address at Soldiers Field into the Tivoli that evening, but met even smaller success.

Most Loop and outlying theatres reported that business was down to the nub for most of the day, though an estimated 3,000,000 persons converged on the Loop area. Both B&K's Chicago and the Oriental Theatre reported a slight upbeat when the parade broke in the later afternoon, but biz nose-dived after the dinner hour.

N. Y. to Europe

Walter Alford
Gertrude Applebaum
Jean Babbie
Katharine Bard
John Beaufort
Clive Brook
Francesca Bruning
Clifford Curzon
Deep River Boys
Douglas Fairbanks, Jr.
Ivan Foxwell
Cynda Glenn
Trudy Goth
Robert Harris
Jack Hawkins
Ursula Howells
Barry Hyams
Dr. Herbert T. Kalmus
Lewis Kaufman
Andre Kostelanetz
Mrs. Mervyn LeRoy
Bethel Leslie
George Macraday
Richard Mealand
Lauritz Melchior
Felicia Montealegre
Richard Ney
Harry Novak
Nathalie Philippart
Lily Pons
Gertrude Rozen
Adolph Schimel
Harold L. Smith
Bianca Stroock
Nell Tengeman
Ben Thau
Hugh Wakefield
Jerome Whyte
John C. Wilson
Anne Well

Europe to N. Y.

Emile Littler
Savannah Churchill

Theatre TV. to Get Thorough Airing At Sept. FCC Quiz

Washington, May 1.

Theatre television, its commercial feasibility, its technical progress and its eligibility for special radio frequencies to relay the programs to motion picture audiences will get a thorough airing when the Federal Communications Commission begins its fact-finding hearings next Sept. 17 on industry proposals for the service. It's expected the sessions will run from three to four weeks.

The Commission will hear testimony from perhaps 50 witnesses representing film producers, exhibitors, trade organizations, equipment companies and engineers. The agency has set Aug. 15 as the deadline for submitting names of witnesses to appear and phases of the service on which they will testify.

Technically, the purpose of the hearings is to determine whether rules and regulations, and technical standards, shall be adopted and

(Continued on page 26)

L. A. to N. Y.

Greg Baxster
William Bowers
Billy Eckstine
L. Wolfe Gilbert
Edmund Grunberg
Farley Granger
Buck Harris
June Haver
Horace Heidt
Stuart Hesler
Jean Hersholt
Russell Holman
George Jossel
Mrs. Al Johnson
Arthur Kober
Al Lichtman
Tony London
Kenneth MacKenna
Lauritz Melchior
Peter Mole
Norman Moray
George Murphy
Richard Ney
Barbara Payton
Paul Radin
Ella Raines
Gottfried Reinhardt
Hal Roach, Jr.
Ginger Rogers
Jonas Rosenfield
Joe Schoenfeld
Murray Silverstone
Spyros Skouras
Bill Spier
Marian Spitzer
Franchot Tone
Lee Tracy
Spencer Tracy
Louis Verneuil
Charles Walters
Jimmy Wakely
Ned Washington
Michael Wilding
Shelley Winters
Adolph Zukor

N. Y. to L. A.

Nate J. Blumberg
A. Pam Blumenthal
Carl Brisson
Jackie Cooper
Armand Deutsch
Kirk Douglas
Y. Frank Freeman
Robert Harari
Rita Hayworth
Al Horwitz
Richard Krapeur
David A. Lipton
Frank Lovejoy
John Ringling North
Arch Oboler
Norman Siegel
George A. Smith

'WAIT-AND-SEE' ON EX-COMMIES

Par Sales Convention Stresses Prod. Investment of \$62,000,000 for 50 Pix

Production investment of \$62,000,000 is represented in Paramount's current program, involving completed pix and those in production and preparation. More than 50 features are in the lineup. This was brought out last week in N. Y. at company's national sales convention by Y. Frank Freeman, vicepres and studio chief, who told distribution reps that the outlay was a record for Paramount.

In view of adverse and uncertain economic conditions, Par's plunge into higher budgets was cited as "courageous" and a display of confidence in the future of the biz.

Special stress was placed on company's release schedule for period of July through December of this year. Fifteen pix, representing a negative cost of \$21,000,000, are slated to hit the screens during the six-month span. Coin outlay for the 15-pic block was reported to represent a hike of between \$5,000,000 and \$6,000,000 over program released in the last half of 1950. It's estimated that the company will have to gross between \$30,000,000 and \$33,000,000 on the six-month sched to break even.

A. W. Schwalberg, prez of Paramount Film Distributing Corp., who conducted the sales sessions, described the hyped release program as meeting exhib demands for "more pictures, better pictures and bigger pictures." Under the new setup, release average will jump from one-and-a-half pix a month to two-and-a-half a month, or five every 60 days, largest number in Par's recent history.

Sales Briefing

While sales staff was given a thorough briefing on the product lineup and potentialities of each (Continued on page 20)

Lichtman Gets Hike Of \$2,000, to 3G Wkly., In New 20th Contract

New employment deal given 20th-Fox exec Al Lichtman provides him with a weekly salary boost of close to \$2,000 weekly and extends his fulltime, active status with the company from one year to five years.

Lichtman originally joined 20th on March 7, 1949, under an agreement which gave him \$60,000 for the first year, during which he was to serve the company on full time. He was to serve as a consultant for the next four years at \$35,000 annually.

Report to stockholders now discloses the pact has been superseded by a new contract calling for a weekly salary of \$3,000 for five years, during which he will give 20th his exclusive services. This will be followed by five years of advisory service at \$1,700 weekly.

Only others outranking him, salary-wise, are prexy Spyros P. Skouras, who drew \$252,430 in 1950, and production v.p. Darryl F. Zanuck, who collected \$260,000 last year. On this basis, Lichtman, who's listed as a sales exec, is second only to Skouras on the business end of the corporation.

Annual stockholders meeting has been set for May 15 in N. Y., with the 10 present board members all candidates for reelection. They are L. Sherman Adams, Robert L. Clarkson, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Robert Lehman, William C. Michel, Seton Porter, Murray Silverstone and Skouras.

Par Ups Blumenstock

Sid Blumenstock was named Paramount's assistant national director of advertising, publicity and exploitation at conclusion of company's sales convention in N. Y.

At the convention Jerry Pickman was confirmed as national ad-publicity director.

Blumenstock joined Par in 1949 as advertising manager and will continue in that capacity along with his new post.

Rep's 227G Qtr.

Republic reported a net profit of \$227,495 for the 13 weeks ended Jan. 27, 1951, after various tax provisions amounting to \$180,000.

Company had earnings of \$290,766 in the corresponding period of the previous year, following tax provisions of \$195,000.

Exhibs Demand Early Showdown On Price-Fixing

Showdown on early pricing of pix, so that indie exhibs can play on availability, is in the offing. Some exhib organizations have been advising members to demand fixing of rentals as soon as possible after release dates have been announced, but there seems to be a division of opinion between distributors and theatremen as to possibility of such procedure.

Indications are that the issue will be kicked around at the Allied States Assn. board meeting in Kansas City, May 14-15.

Some distributors assert they can't set an early price on a pic until they've had experience with it in the first runs to determine its drawing power. It's claimed that if a film is priced too low and does a hefty gross, the advantage is all to the theatre. On the other hand, a film with a high price tag which takes a nosedive usually results in a demand for an adjustment by the exhib.

Indie theatremen contacted last week in N. Y. claim that this attitude by the distributors is a subterfuge. Years of experience, exhibs say, have taught sales departments to determine well in advance what a picture is worth. One indie circuit topper said he had yet to book a picture at a too-low price.

Association members are being warned against late pricing to prevent their houses from being pushed back to last-run.

MARCH FILM DIVVY OFF TO \$4,609,000 FROM '50

Washington, May 1.

March film industry dividends totaled \$4,609,000, a considerable decline from the \$5,181,000 stockholders' melon caught during the same month of 1950, U. S. Department of Commerce reported last week.

For the first quarter of this year total pix dividends aggregated \$6,769,000, contrasted with \$7,575,000 for the same quarter last year. However, the 1951 drop appears to be only on the surface. Most of it is attributable to two factors. First, Stanley Co. of America, Warner Bros. subsidiary, which paid a dividend in January, has not yet reported its total; last year the figure was \$226,000.

Second, Paramount Pictures, while paying its regular dividend, has been buying into its own outstanding stock. Result is that while the dividend rate is unchanged, the total paid out to the stockholders was \$560,000 less than was paid during the same period last year.

Commerce Department estimates that the publicly reported dividends in the industry are about 60 to 65% of all dividends actually paid in the industry.

73 Shorts for WB

Hollywood, May 1.

Warners will make a total of 73 short subjects during 1951-52, including 43 shorts and 30 cartoons.

UNCERTAINTY ON PROBE RESULTS

Hollywood is now pondering the question on what to do with its "disillusioned Reds." While film execs appeared agreed they're worthy of continued job opportunities in films, indications were that those who confessed membership in the Communist Party, and subsequently denounced it, might have to wait some time before they're offered new employment.

However, there appear to be little doubt that officials of the pic industry have taken sides, in principle, admitted party membership.

Despite this moral support, the three—actors Larry Parks, Sterling Hayden and Marc Lawrence—apparently have few practical assurances of new screen assignments at this time. Spokesman for Parks said he has felt nothing but "quiet" since the actor told the House Un-American Activities Committee of his onetime political affiliation. Parks left N. Y. for the Coast last weekend with a complete absence of bids from any of the studios.

Parks, who recently completed "Love Is Better Than Ever" with Elizabeth Taylor at Metro, has a one-pic-a-year deal with Columbia, but there was no indication of when this would be fulfilled. Metro, meanwhile, is withholding release of "Love Is Better."

Same cautious attitude on the part of the studios also is expected (Continued on page 27)

Court Row Seen If Popkin Ankles UA

United Artists' differences with indie producer Harry Popkin may spread to other distributors in the event there's no agreement with Popkin on delivery of "The Well" and "Magic Face."

UA intends to try and enjoin any other distributor from handling either pic. On the other hand, Popkin and Columbia already have agreed to terms for that outfit's distribution of "Magic Face." Col, however, is holding off on closing the deal in view of the possible squabble with UA. Popkin reportedly has also had talks with other distributors, including RKO.

Popkin has had both pix in the can for some time but has refused to turn them over to UA. Issue dates back to the quondam Paul V. McNutt regime at UA. Producer felt the distrib was in too uncertain a position to give his product proper sales handling.

Reason for his reluctance to deliver the prints is not clear since, under operation of the Arthur B. Krim syndicate, the distrib's trade and financial position has been considerably bolstered.

In any event, UA is insisting that the two films be delivered to it. Company is backing up this demand with a threat of court action aimed to restrain any other company from handling Popkin's (Continued on page 66)

United Par Purchases Large-Screen Video Equip. for 22 Houses

In one swoop, United Paramount Theatres this week purchased large-screen TV equipment for 22 of its houses, bringing to 27 the number of UPT stands in which circuit will present television.

New equipment will be installed principally in midwest theatres. Purchases include 20 orders from RCA, the two others being of the Paramount intermediate film type such as now used in the N. Y. Paramount and UPT houses in Chicago, Detroit and Minneapolis.

Leonard Goldenson, UPT prexy, said yesterday (Tues.) circuit would continue to buy equipment for additional theatres.

Major Distribs Reported Prepared To Foot Industry Arbitration Bill

Bill Scully's Enigma

William A. Scully, former v.p. in charge of distribution for Universal, now serving as a consultant, is puzzled by the big change in his golf score.

As Scully explains it, prior to his semi-retirement, he has invariably covered 18 holes in the 70's. Now that he has more time for the game his tally inexplicably is in the 80's.

While there has been no formal agreement among the major distributors, it is reported from authoritative sources that they are willing to foot the tab for the operation of a new arbitration system to settle exhib-distrib squawks. However, it is understood that the majors will not go for a plan as expensive as the one they were obliged to finance and set up in 1941 under the original consent decree in the Government's antitrust case.

Establishment and operation of arbitration tribunals in 31 key cities, plus administrative expenses in N. Y., cost the defendants in the case more than \$300,000 a year from 1941 to 1946. Some of the regional offices, such as those in Seattle and Salt Lake City, handled only two complaints during the five-year span.

Exhib leaders, too, are in favor of holding arbitration operational costs to a minimum. If a system is to be exercised. There has been some talk of reviving a plan proposed by the short-lived United Motion Picture Industry (UMPI) whereby regional impartial panels would be on call in exchange cities.

Allied States Assn.'s board has a "complete open mind" on the question of an industry arbitration system, and its decision to go along on a plan depends on reaction to report of Abram F. Myers, general counsel, as result of exploratory talks with major distributors' attorneys. Rumors that Allied was opposed to re-establishment of a system to iron out exhib-distrib squawks appeared to be dispelled by Myers' statement to VARIETY on Saturday (28).

Myers, who huddled last week in N. Y. with legal toppers of Loew's, Paramount and Warner Bros., said the distributors were vitally interested in setting up a new arbitration system and that he and the lawyers were in general agreement on procedure except on one or two points. However, Myers' approval of the major aspects of a new system in no way commits the national exhib association to a new setup. (Continued on page 25)

H. A. Cole Recommends Institutional Ads For Industry in Film Plugs

Dallas, May 1.

In what he refers to as a "revolutionary suggestion," H. A. Cole, head of Allied Theatres of Texas, recommends that theatremen use the major part of their newspaper advertising space to plug the industry institutionally. He would give about one inch of copy to the specific picture being played.

Cole pegs his suggestion on the gripe that because of present trade practices, the lion's share of any extra business developed by the exhib goes to the distributors via their sliding-scale deals, percentage splits and "other gimmicks."

Cole claimed that Dallas exhibs spend about \$1,500 daily in ads to "publicize film that will be 'dead' tomorrow or within a week or less, and most of the resulting increase, if any, in boxoffice goes to the film companies." He stated the institutional copy would have a "vastly more permanent result so far as theatre operation is concerned."

As for the film companies, Cole commented that if they "want more emphasis on their own attraction, then let them pay for it."

Par Pulls Molly's Strings

In the event Paramount's "Molly," based on radio-video's "The Goldbergs," proved sufficiently successful, film company apparently was ready to do a sequel.

But the pic's modest boxoffice performance has resulted in a change of plans. Par has withdrawn the title, "Molly Pulls the Strings," which had been registered with the Motion Picture Assn. of America.

\$2,100,000 Record Billings for Wk. Reported by U

Upswing in Universal's earnings continued through the 1951 second quarter, which ended Monday (30), with earnings reported by official sources as "substantially above" the first 13-week period of the year. U concluded its first quarter with a net of \$107,130, which compared with a profit of only \$12,924 in the corresponding period in the previous year.

Last week was reportedly U's greatest in the history of the corporation so far as domestic billings were concerned. It was claimed revenue for the week climbed to \$2,100,000. Company's previous record was \$1,300,000, reached in 1948 at the conclusion of a sales drive under former domestic distribution topper William A. Scully. New peak came at the conclusion of the sales campaign guided by present domestic chief Charles Feldman.

Windup of the sales push was celebrated by U execs at a dinner party hosted by prexy Nate J. Blumberg on Friday (27) at N. Y.'s 21 Club. All officers and department heads at the U home-office joined in the toasts to the company's gains. Scully, who's now on a consultative basis with U, trekked to N. Y. from his Florida residence for the festivities.

QUICK PLAYOFFS TO CUE CHI UA SALES AGENDA

Quick liquidation of product on hand in order to stem United Artists' deficit operation shapes up as the key topic for discussion at company's sales convention, which opens tomorrow (Thurs.) in Chicago. While UA is on the road to recovery with new management and a hefty lineup of product, weekly losses were around \$40,000 prior to takeover of Eagle Lion Classics. Former operating net of \$75,000 weekly has been bled via additional personnel.

Tagged "Blueprint For Tomorrow," the sales parleys are slated to result in new sales policies to be outlined by William J. Heineman, vicepres and sales chief, and hyped advertising and promotion programs mapped by Max E. Youngstein, vicepres in charge of advertising, publicity and exploitation. Thirty-eight pix are set for release during the first eight months of this year.

An analysis of five individual campaigns for Stanley Kramer's "Cyrano de Bergerac" will be presented at the convention. Jose Ferrer, star of "Cyrano," will address the delegates on Saturday (7) via long distance telephone from New York.

More than 20 indie producers have been invited by Heineman to attend the Chicago meeting.

Along the Great Divide (SONG)

Hollywood, May 1.
Warner release of Anthony Veiller production. Stars Kirk Douglas, Virginia Mayo, John Agar, Walter Brennan, Robert Montgomery, John Agar, Ray Teal, Douglas, James Anderson, Charles Meredith. Directed by Raoul Walsh. Screenplay by Walter Doniger, Lewis Meltzer; from story by Doniger, camera, Sid Hickox; editor, Thomas Kelly; music score, David Buttolph. Released April 24, '51. Running time, 75 mins.

Just fair entertainment is obtained in "Along the Great Divide," but full use of several okay exploitation angles can be made to ease it through its bookings. Teaming of Kirk Douglas, in his first western, and Virginia Mayo has marquee value and provides a ballyhoo slant that can rate it some attention.

"Divide" has an acceptable set-up for an outdoor feature, and had not so much stress been put on a neurosis implication, the action values would have shown up better. The implication is only sketchily developed, but manages to intrude enough to slow the overall pace, something that rarely occurs in a western drama directed by Raoul Walsh.

Douglas is a U. S. marshal, interested only in enforcing the letter of the law. Plot is concerned with Douglas bringing in a prisoner charged with rustling and murder, and the efforts of a cattle baron to take justice in his own hands. The prisoner, Walter Brennan, has been rescued from a lynching when Douglas and his two deputies stumble onto the necktie party being arranged by Morris Ankrum, who has accused Brennan of killing his son.

The law group, by now having Miss Mayo, Brennan's daughter, in the party, flees across a desert from Ankrum's men, is attacked and deputy John Agar is killed. Douglas manages to capture Ankrum's other son, James Anderson, as hostage, and the dry, thirsty desert trek continues until Brennan is delivered, tried and found guilty of murder but saved at the last moment as Douglas pins the killing on Anderson.

Fixation angles are worked in through taunting of the marshal by his prisoner with the song, "Down in the Valley," a tune that was a favorite of Douglas' father when he was a marshal. Douglas has a guilt complex over his father's death because he had not accompanied him on his last mission. Another psychotic phase is in Anderson's character. He was only Ankrum's second-best son and killed his brother so he could become kingpin of the ranch.

Douglas tries hard with his characterization and would have brought it off successfully had the scripting stuck to straight western action and not gone off in mental maneuverings. Miss Mayo's character has several good scenes but mostly misses. Her dialect isn't consistent, but she does have a chance to show her underpinnings during a waterhole sequence, providing flashy copy for the ballyhoo.

Brennan is competent as far as his role permits, and the same is true of John Agar and Ray Teal, Douglas' deputies; Ankrum, Anderson and the others.

The Anthony Veiller production was scripted by Walter Doniger and Lewis Meltzer from a story by Doniger. The original score clefted by David Buttolph is excellent, as is the display of rugged scenic values caught by Sid Hickox's camera. Brog.

Bullfighter and the Lady (SONGS)

Hollywood, April 25.
Republic release of John Wayne production. Stars Robert Stack, Joy Page, Gilbert Roland. Features Virginia Grey, John Hubbard, Katy Jurado. Associate producer, director, Budd Boetticher. Screenplay, James Edward Grant; story, Boetticher and Ray Nazarro; camera, Jack Draper; music, Victor Young; song, Young and Jack Elliott; editor, Richard L. Van Enger. Released April 24, '51. Running time, 87 mins.

The general situation will find "Bullfighter and the Lady" an exceptionally good Republic release. Second of the bullfighter productions, it is aimed at pop appeal rather than class patronage, slanting its commercial aspects for general consumption in regular re-

Minuteman Reviews

"Along the Great Divide" (Song) (WB). Just fair western entertainment, but with Kirk Douglas, Virginia Mayo and exploitation angles.

"Bullfighter and the Lady" (Songs) (Rep). Well-done action drama against Mexican bullfighting setting. Good b.o.

"Her First Romance" (Col). Margaret O'Brien in fair family programmer.

"Best of the Badmen" (Color) (RKO). Post-Civil War western with fair chances in general action field.

"Fighting Coast Guard" (Songs) (Rep). Standard actioner okay for action market.

"New Mexico" (Color - Song) (UA). Moderate cavalry vs. Indians outdoor actioner.

"Jungle Headhunters" (Color) (RKO). Novel expeditionary film on trek to headwaters of Amazon. Exploitation b.o. offering.

"Gunplay" (RKO). Routine sagebrusher not up to usual okay standards of the Tim Holt series.

"Kraakult" (Czechoslovakian) (Indie). Karel Capek's novel made into a mellow about A-bomb; for foreign houses.

"Mask of the Dragon" (Lippert). Mediocre mystery meller for dueler support.

"Tom Brown's Schooldays" (British) (Indie). Remake of English school story; some possibilities in U. S.

lease. Its chances in that market are excellent.

Film's topnotch action-drama values are sharpened by authenticity of atmosphere and scene captured by the lensing of Mexico's bull arenas, cities and ranches. This bolsters interest in a story that, essentially, has a boy-meets-girl formula. However, plot is developed with a strong dramatic sense, good emotional shading and socko excitement to raise it well above routine.

Producer John Wayne and associate producer-director Budd Boetticher evidence a fondness for the Mexican scene through care in which they bring it accurately to the screen. Use of Robert Stack as an American vacationing below the border brings the plot and development closer to the stateside audience and gives an understanding insight into the art of bullfighting and why it is the favorite Mexican pastime.

Stack, in Mexico with Virginia Grey and John Hubbard, falls in love with Joy Page, high-born Mexican girl. To impress her, he induces Gilbert Roland, matador idol, to instruct him in the use of the cape and sword. Stack begins to feel the urge and thrill of the art but, in a careless, showoff moment, he causes Roland's death when the latter tries to save him. To atone, Stack fights another bull in honor of his friend, making things right with Miss Page and with the Mexicans.

The story comes off much better in the viewing than in the telling as Boetticher keeps it punching at all times. The arena footage is thrill-packed and Stack does an able job of capturing the feel of a matador, his best role and performance to date.

A particular standout is Roland. Without overplaying, he gives his matador character color and vigor, bravery without bravado, and dignity. Miss Page impresses as the heroine, bringing to the role warmth, charm and talent. Katy Jurado, as Roland's wife, is another who makes a very strong impression. Excellent performances are contributed by Antonio Gomez, a matador, and other Mexican actors who round out the authentic feel of the production.

Victor Young's music score makes stirring use of "La Virgen de la Macarena," plus other native music. Also, he wrote "Esta Noche" with Jack Elliott, which is an effective background vocal spot, as does "Luto En El Alma," sung by Carmen Riego, and "Cielo Andaluz," an instrumental. There is real artistic merit in Jack Draper's photography and it overlooks no action opportunity to put the movement in the James Edward Grant screenplay on film. Brog.

Roach Loan Extended

Hollywood, May 1.
Hal Roach was granted an extension of time by the Reconstruction Finance Corp. to pay off a loan of \$1,500,000 on his film studio.

Mer First Romance

Hollywood, May 1.
Columbia production and release. Stars Margaret O'Brien, Allen Martin, Jr., Jimmy Dean, Sherry Jackson, Ann Doran, Lloyd Corrigan, Elinor Donahue, Susan Stevens, Marissa O'Brien. Directed by Seymour Friedman. Screenplay, Albert Mannheimer; based on story by Herman Wouk; camera, Charles Lawton, Jr.; editor, Jerome Thoms. Previewed April 27, '51. Running time, 75 mins.

As a family trade programmer in the lesser situations, "Her First Romance" will get by. Entertainment values are extremely lightweight, despite presence of Margaret O'Brien as star.

It is an obvious comedy-drama of adolescent romance that has the star going through awkward teenage antics for very mild interest. Moral values of the plotting are not good as shown on the screen in Albert Mannheimer's script based on a story by Herman Wouk.

Most of the story is laid in a summer camp after Miss O'Brien has fibbed and tricked her parents into sending her there so she can be near her mad crush, Allen Martin, Jr. When he needs \$25 to build a camp project, a boat slide, she thinks nothing of slipping into town during the night and robbing her father's safe of the money. During the theft, she inadvertently carries off an important paper, on which control of her father's business hangs.

That's the peg for an attempt at suspense and dramatics, but the development is so obvious that telegraphing situations come off with no punch. Miss O'Brien's theft is kissed off with practically no punishment and she wins young Martin's favor for the finale, while readying for a new romance.

Performances are on a par with the lightweight story. Miss O'Brien is now in the awkward age. Her garter belt routine at a birthday party is unfunny, as are most of the other tries at comedy. Seen best among the younger cast members is little Jimmy Hunt as her brother. Young Martin, Elinor Donahue, the romance rival, and the other youngsters involved respond in typical film kiddie fashion. Doing what they can as parents are Arthur Space and Ann Doran. Lloyd Corrigan is the camp counselor.

Seymour Friedman's direction holds sequences too long, but does try to temper moppet precociousness. Physic mounting is satisfactory for budget allotment, as are technical contributions. Brog.

Best of the Badmen (COLOR)

Hollywood, April 25.
RKO release of Samuel Bischoff (Herman Schlem) production. Stars Robert Ryan, Claire Trevor, Jack Buettel, Robert Preston. Features Walter Brennan, Bruce Cabot, John Archer, Lawrence Tierney, Barton MacLane. Directed by William D. Russell. Screenplay, Robert Hardy Andrews and John Twist, from story by Andrews; camera (Technicolor), Edward Cronjager; editor, Desmond Marquette; music, Paul Sawtell. Released April 23, '51. Running time, 83 mins.

Cycle of post-Civil War western actioners seems unending, judging by the number of entries that have cropped up recently. "Best of the Badmen" is another that follows the rather routine groove of outdoor settings and action, dressed in Technicolor, backing a plot that offers little unusual or dramatically worthy. Its chances are no better than average in the houses where such features rate their best playing time.

At the end of the War Between the States, Robert Ryan, Union officer, brings in a band of Confederate guerrillas with a promise of freedom if they take the oath of allegiance. Trouble starts when Robert Preston, ambitious protection agency operator, tries to grab the prisoners for reward money and frames a murder charge against Ryan.

This drives Ryan into outlawry, and he joins up with the Youngers, Jesse and Frank James, and Curley Ringo, all early west outlaw names, to launch a series of raids on banks and other businesses under Preston's protection. This supplies a hefty dose of chase-and-action footage, and helps to cloak thin story and dialog provided by the Robert Hardy Andrews-John Twist script, from a story by Andrews. Windup

'Twist' Cut 11 Mins.

Re-cut version of "Oliver Twist" (acquired by United Artists from Eagle Lion Classics), designed to eliminate objections raised against the Fagin character on anti-Semitic grounds, retains the dramatic ingredients of the Charles Dickens novel. If an anti-Jewish interpretation was placed in the portrayal of Fagin in the original version, the re-edited edition in no way revises the characterization. All that's been done is the removal of closeups and semi-closeups of Alec Guinness, who plays the Fagin role. Eleven minutes have been cut from the original release print, bringing the running time now to 105 minutes.

Reediting has been handled expertly to hold chopped-off scenes to a minimum. Only in a few spots is the viewer conscious of sequences having been excised.

It is apparent that the Fagin role has been overdrawn, but the producers evidently were trying to adhere closely to the Cruikshank illustrations which appeared in the first edition of the novel.

In reviewing the picture from London in the issue of June 30, '48, VARIETY said "Twist" from every angle "is a superb achievement," adding that Dickens devotees "may object to condensing of the story and omission of some of the minor characters, but what is left still runs close to two hours to hold the interest and satisfy." Alst.

is a blazing gun battle that sees Ryan ready to make his peace with the authorities so he can start life anew with Claire Trevor, by now the widow of Preston.

Ryan's portrayal measure up to all demands of the outdoor role. Miss Trevor's part in the proceedings, as Preston's wife, who is always running from him, doesn't have much clarity. Jack Buettel, protégé of Howard Hughes, who has not been glimpsed since "The Outlaw," has changed considerably in physical appearance but does okay as the youngest of the Younger brothers. Bruce Cabot is good as the eldest. Preston is not convincing as the real heavy of the plot.

A lot of interest is given the unfilmed by Walter Brennan, heading the featured cast as a renegade horse doctor who ties up with Ryan. John Archer, Lawrence Tierney, Tom Tyler, Bob Wilke and John Cliff, all outlaws, and Barton MacLane, Preston's gunman, fulfill requirements.

William D. Russell's direction emphasized action to surmount story problems, and film got excellent production. Tinted camera work by Edward Cronjager is first-rate. Brog.

Fighting Coast Guard (SONGS)

Hollywood, April 26.
Republic release of Joseph Kane production. Stars Brian Donlevy, Forrest Tucker, Ella Raines, Robert Montgomery, Richard Jaeckel, William Murphy, Martin Milner, Steve Brodie, Hugh O'Brien, Tom Powers, Jack Palance. Directed by Joseph Kane. Screenplay, Kenneth Gamet; story, Charles Marlowe; war; camera, Reggie Lanning; editor, Arthur Roberts; music, David Buttolph. Released April 25, '51. Running time, 86 mins.

This is more or less a stock service picture entry, kudoing the Coast Guard for the part it played in World War II beach operations. Manufactured footage, plus that clipped from actual battle scenes, gear some action around a routine plot and give it okay chances in the action market.

Yarn goes back to 1941, just prior to Pearl Harbor, to establish its characters, a group of shipyard workers. When the Japs attack, the group goes into the Coast Guard for special training as officer material. All of the stock character types are thrown together in the writing and come out that way on the screen, but action stress of Joseph Kane's production and direction keeps footage moving fast enough to satisfy ordinary action demands.

worker, John Russell. Tucker fantasizes his gripes on Brian Donlevy, Coast Guard commander, finks officer training and is given a bo's'n rating. He goes off to war with his old buddies, is involved in heroic action and returns to win the hand of Ella Raines, whom he has spasmodically chased in between war duties.

Yarn skips lightly over Coast Guard training phases, using just enough to insure a recruiting pitch and establish the high type of standards required for the service branch. Actual combat footage of landings in the South Pacific during the last war have a decided impact. Story portions are strictly formula.

Donlevy, Tucker and Miss Raines costar with competent delivery of the lightweight material. Richard Jaeckel and William Murphy show up best among featured players as brothers. There's laugh value in Murphy's wrestling match with Eric Pedersen (Mr. America) for a canteen fund. Russell, Martin Milner, Steve Brodie, Hugh O'Brien, Tom Powers and the others rate only short footage.

The Coast Guard's "Semper Paratus" is vocalized by a male chorus in the background score, and other tunes used are the westerns, "I Love the Prairie Country" and "Home on the Range," both done by the Sons of the Pioneers. David Buttolph did the score and Reggie Lanning's photography is good, as are other technical assists. Brog.

New Mexico (SONG-COLOR)

Hollywood, May 1.
United Artists release of Irving Allen (Joseph Justman) production. Stars Low Ayres, Marilyn Maxwell, Robert Montgomery, Robert Hutton, Donald Buka, Ted De Corsia, Lloyd Corrigan, John Hoyt, Jeff Corey, Raymond Burr, directed by Irving Allen. Screenplay, Max Thrall; camera, Anscombe; editor, Walter Green; William Snyder; music, Lucien Morawiec; Rene Gorgeu; editor, Louis Socia. Released April 27, '51. Running time, 84 mins.

Flood of early-west action dramas now hitting the market lessens the boxoffice chances of "New Mexico." It fits into the cavalry vs. Indians classification and, while a cut above the level of a majority of its running mates, grossing indications are just moderate.

General market exploitation factors are good and when properly used may stir up better-than-average attention in some individual playdates. Told in color, the setting for its principal action is a high mesa in New Mexico. Emphasis leans to gore during the climactic sequences as the cavalry detachment led by Low Ayres barricades itself atop the mesa to fight off the hostile redskins led by Ted De Corsia, an Acuma, Indian chief.

Plot depicts how white men have violated a treaty between Acuma and President Lincoln, leading to an uprising which Ayres must attempt to put down, even though a friend of the chief and realizing he has had a bad shake. Out on patrol, the troop is cut off from help and holes up in a deserted Indian village on the mesa, along with Marilyn Maxwell, entertainer; Verna Felton, her companion, and Lloyd Corrigan, crooked politician who has supplied the Indians with weapons and has been caught in his own trap.

Irving Allen's direction points up the bloody warfare between the trapped soldiers and the Indians, detailing it with plenty of shocker scenes such as burning bodies plummeting to earth after the troops have rained down lighted brush on the advancing natives. Also, his direction does not single out individual performances, treating them mostly on a mass so there are no particular standouts. Overall movement is good and action high points are solid.

Ayres supplies his captain role with expected competence. Miss Maxwell's part stresses a costumeing which the Anscombe in the print previewed does not do justice. Andy Devine, a tough sergeant; Robert Hutton, a young lieutenant; De Corsia, Raymond Burr, Corrigan, John Hoyt and Jeff Corey show up among the characters. Others do not have much identity in the mass treatment. Irving Allen's production super-

(Continued on page 12)

MORE FREEDOM IN THE SPACES

Exhib Conventions Increasingly Aware of Showmanship Needs

Showmanship is undergoing a rebirth insofar as exhib interest is concerned, but the momentum has not reached a point where the revival is paying off. That exhibs are more conscious of the necessity of oldtime ballyhoo is reflected in the agenda of every recent theatre association convention, as well as the conclaves skedded for the immediate future. Showmanship and promotion are the highlights of the programs. In past years, subject rarely came up for consideration.

Distributors report that their efforts to get exhibs to hypo their advertising were not heeded until biz started to go on the skids. Now theatremen are beginning to study every avenue of promotion and, if there is no letdown in present enthusiasm, it is expected the dividends will start rolling before the year's end.

Business-building ideas are slated to keynote the National Drive in Theatre Owners convention in Kansas City, May 15-17; Independent Theatre Owners of Arkansas, May 7-9, in Little Rock, and Allied Theatre Owners of Indiana, French Lick, May 21-23.

Meanwhile, major distributors are briefing their salesmen on exploitation methods to give an assist to their exhib customers. Trend is to have the salesmen do a combo job of selling and promotion. Paramount's sales staff last week, at its convention in N. Y., was given almost as heavy dosage on selling pix to the public as on actual film sales to the theatres.

Cowan Names Exec Aides for Indie Pic; Sets Up N.Y. Offices

In preparation for shooting "Main Street to Broadway" in New York this summer, Cinema Productions this week set up executive personnel and will move today (Wed.) into its own offices at 270 Park Ave. Pic, to be produced by Lester Cowan, will be made in association with Council of the Living Theatre, with percentage of profits going to various theatre groups.

Joseph Ende, former controller for Film Classics, has been named controller for CP, with Gertrude Macy, general manager for Katharine Cornell, becoming liaison between CP and the Council. Jeff Estep, formerly with J. Arthur Rank Organization in N. Y., has been appointed assistant to Cowan.

Donald Ogden Stewart has been added to writing staff to prep special material, joining group which includes Moss Hart, Howard Lindsay, Russel Crouse, Arthur Miller, Tennessee Williams and F. Hugh Herbert.

Two young writers of the new Dramatists Committee, sponsored by Howard Lindsay, have been signed to participate in prepping screenplay under Robert E. Sherwood. They are Dewitt Bodeen and Arnold Schulman. Committee was set up to provide opportunities to writers who have had some recognition in the theatre via contests, off-Broadway plays, etc.

No director has been selected as yet, but deal is expected to be set within next two weeks. Lensing is due to start in August.

Allyn McLerie Tested For WB's 'Charley'

Hollywood, May 1. Allyn McLerie, who created part of Amy in Broadway musical comedy version of "Where's Charley," may repeat that stint in the film version. She has been tested for role with Ray Bolger, already signed to repeat his legit chore in WB Technicolor filmization which starts in England after current tour of "Charley."

Show is now at the Philharmonic Aud., L. A.

Meteor's 10G N.Y. Suit, Charges Faulty Facilities

Suit for \$10,120 was filed in N. Y. Supreme Court last week by Meteor Films against Seaboard Studios, N. Y., charging use of defective film and faulty facilities in connection with production of "The Rat Hole."

Meteor, headed by George Brest, is producing a series of short subjects for theatrical release and had assigned physical production chore to Seaboard, uptown N. Y. studio. Meteor charges that film, when developed, was commercially unsalable. Plaintiff is being repped by law firm of Gould & Wilkie.

ELC Agrees To Arbitrate Issue On Letout Pay

Hassle between Eagle Lion Classics and Screen Employees Guild, N. Y., over severance pay for discharged workers was halted temporarily Friday (27) when ELC agreed to arbitrate the issue. Guild had asked N. Y. Supreme Court for an injunction to prevent consummation of the sale of ELC to United Artists until former had complied with the January, 1951, contract between ELC and the union.

Court on Thursday (26) granted the Guild a show-cause order, and case was to have been heard the next day. When papers were served on ELC, company attorneys signed stipulations agreeing to arbitrate the differences. American Arbitration Assn. will handle the details.

ELC is reported to have offered two weeks' salaries to office workers in the homeoffice and N.Y. exchange, and to homeoffice publicists, but offer was nixed by the union. Guild seeks up to eight weeks severance pay plus vacation remuneration.

ELC officially ended its activities as a production-distribution entity on Saturday (28), when assets were transferred to UA. Guild had sought to enjoin ELC from transferring the assets until issue over severance-vacation pay for letout personnel had been settled.

No date for the arbitration proceedings has been set.

Lasky Urges Personals To Revive Lagging B.O.

Hollywood, May 1. Hit the road and get acquainted with the public. That was the advice given by Jesse L. Lasky to the motion picture industry as a means of overcoming the current boxoffice slump. Veteran producer recently returned from a nine-city tour during which he plugged the openings of Metro's "The Great Caruso," on which he functioned as associate producer.

Citing the warmth of his own reception in various towns in the south and midwest, Lasky declared the film industry as a whole would benefit greatly through personal appearances by top producers, directors, stars, writers and others engaged in the creative end of the business.

"The moment you leave Hollywood," Lasky declared, "interest in movies is intense. This interest is expressed on every side, from mayors to busboys. People are tiring of TV in many eastern cities and theatre business is picking up. Now is the time for Hollywood to go all-out in a get-acquainted campaign."

ACTORS, COS. LIKE NON-EXCLUSIVITY

Hollywood, May 1. Tipoff on a new industry trend, one that is taking both studio and player "off the hook," is revealed in current studio contract lists.

In former years acts calling for "exclusive services" predominated. Now studios are signing talent to non-exclusive contracts—ones which call for one picture annually, others linked as multiple picture deals, and still others will allow for an "off the lot" film once, or even twice a year.

Both sides agree that it's paying off in spades. Movement is not only realizing new b.o. casting combinations, but is paving the way for players to accept top roles offered on the outside and providing the studios with more time to select and properly prepare vehicles for the non-exclusive talent since the weekly paychecks and all-time availability have been eliminated. Added advantage to the players, of course, is the fact that the non-exclusive contracts seldom have a ban slapped on television appearances.

Leading the field in the new move is 20th-Fox, studio going practically all-out in inking such deals as of late. Past several months have seen both Gene Tierney and Linda Darnell winding their exclusive pacts with the lot—each held, incidentally, for more than a decade—and switching over to the one-a-year variety. Meanwhile, Miss Tierney has trekked to Warners, where she's now co-starring with Ray Milland in "A Baby for Midge," while Miss Darnell is choring on the UI lot as femme lead with Stephen McNally in "The Lady Pays Off." Westwood lot recently inked former Warner contractees Patricia (Continued on page 25)

Daff Maps Global Inspection for U

Following completion of visits to Universal's entire list of 31 domestic branches, Alfred E. Daff, v.p. and sales chief, has plans for a world tour which will take him to every important global spot. Purpose of the trek is to provide him with an on-the-spot check of U's worldwide operations and further coordinate the activities of all foreign offices. Daff's starting date is not specifically set but probably will be about mid-summer.

Daff, domestic sales topper Charles Feldman and trade and public relations exec Maurice Bergman will leave N. Y. on May 15 for New Orleans, Dallas and Oklahoma City. This will be their final field hop in the series which began last December, when they got underway with the plan to look in on all U. S. exchanges. Since that time, trio has been winging out of N. Y. on Thursdays on the numerous branch excursions and returning each following Monday. In addition to informal meetings with the branch personnel, the three execs have been consulting with exhibs for exchanges of views on trade conditions.

Other U travelers include Americo Aboaf, foreign department chief, and Adolph Schimel, general counsel. Aboaf left at the weekend for a swing of London, Paris, Brussels, Frankfurt and Rome. He'll confer with U managers in those cities. Schimel, accompanied by his wife, left on the Queen Mary yesterday (Tues.) for a vacation in Europe.

Heavy U-I Backlog

Hollywood, May 1. Universal-International has a backlog of 19 completed productions, the heaviest in a number of years, as a result of the completion of three features last week. List includes nine Technicolor films.

Combo of TV-Standard Pic Lensing Described to Engineers at N.Y. Parley

Fairbanks to London To Make Davis Pic

Douglas Fairbanks, Jr., winged to London from N. Y. last weekend to get underway with his indie production of "One Man's Poison," Bette Davis starrer.

British pic is the one for which Fairbanks arranged his own private financing. It's listed among United Artists' first releases in 1952.

SMPTE Prexy Flays Pix For Laissez Faire

Film studios and exhibitors are missing a chance to bolster the currently-slumping boxoffice by failing to take advantage of the many technical innovations provided the industry by its engineers, according to Peter Mole, prez of the Society of Motion Picture & Television Engineers. Opening the Society's 60th semi-annual convention Monday (30) at the Hotel Statler, N. Y., Mole urged the industry to adopt such new techniques as television and others which might have commercial possibilities.

Noting that the SMPTE has been successful in uniting engineers from films, radio and TV, he blasted the industry for its failure to unite engineers with producers and exhibitors. "Unfortunately," he said, "the men who head the motion picture industry and who should translate invention into commercial reality have become so economy-minded that their first question is 'What will it cost?' and not 'How can it benefit this industry?'"

Mole, who is prez of Mole-Richardson, manufacturers of studio lighting equipment, took issue with producers' repeated assertions that "great new technical strides must be taken at once to keep the motion picture industry prosperous." Actually, he inferred, the shoe is on the other foot because the "technical contributions already at hand are so far ahead of the industry's willingness to adopt them that the lack of interest may have the effect" (Continued on page 24)

B&K in New Switches As Business Strategy

Chicago, May 1. Balaban & Katz circuit, for the second time this year, overhauled its personnel structure recently—in what is a reported experimental move to answer for sliding grosses this year. Circuit's expectations for a biz upbeat were said nont to have materialized this spring. Latest move is a managerial shakeup in which 12 theatre heads have been affected.

After the death of Walter Immerman, circuit's general manager, last winter, B&K prexy John Balaban elevated Great States head, David Wallerstein, to Immerman's post, and instituted a four-man jurisdictional committee, including himself, Wallerstein, promotion veepee William Hollander, and Nate Platt, then producer for the Chicago theatre (who has been upped to local area topper) to map operational strategy.

Current move, which is on a managerial level, sends Max Millstein from Crystal to Howard theatre; Leo Brown, Howard to Riviera; Sam Solbie, Riviera to Crystal; Robert Mangels to Central Park; Milton Officer, Central Park to United Artists; Ben Seldman, United Artists to State; Leslie Gleason, State to Roosevelt; Charles Nesbitt, State-Lake to Harding; H. Odendahl, Harding to State-Lake.

Revolutionary new film production technique, combining television with standard film lensing for what is claimed to result in lower production costs, was described to members of the Society of Motion Picture & Television Engineers at its convention Monday night (30) at the Hotel Statler, N. Y. Opening the meet earlier in the day, Nathan D. Golden, chief of the National Production Authority's film division, reassured the engineers that there is no shortage of film rawstock "at the moment."

Film production innovation, already instituted in England by J. Arthur Rank in connection with his "Independent" "rime" technique, was described by Rank's representative, Lt. Col. G. R. Stevens. (Independent Frame, invented by David Rawnsley, involves the planning of sets, props and perspectives on soundstages as a unit, so that they can be built and struck in one-tenth the time expended on ordinary stage preparations.) In its new application, six or more TV cameras are substituted for standard film cameras, with the video lenses working on a definition standard sufficiently high to record images equal in quality to regular film, Col. Stevens said.

Cameras are fitted with electronic view-finders and feed the images to monitoring screens not only in the director's control booth but to other technicians who do the editing, mixing, superimposing and special effects work, such as combining the picture with previously-recorded material. Director, sitting in his booth, can thus study the results of the live cameras and (Continued on page 24)

'Vadis' Selling Plans To Get Going-Over At N.Y. Metro Meet

Selling plans for "Quo Vadis" are likely to be developed at the Metro field sales managers' meeting called by distribution v.p. William F. Rodgers for next Monday (7) at the Hotel Astor, N. Y. Pic represents one of the greatest production expenditures in recent industry history, reportedly costing over \$6,000,000 in American dollars and Italian lire.

Exhibs and other distribs alike are anxious to learn how M-G aims to recoup that kind of coin in today's market. Prints, advertising and distribution expense, of course, bring the break-even figure even substantially higher.

Since the beginning of 1948, when grosses began to slip, only one film brought in returns which would be sufficient to show a profit on such a huge investment as "Vadis." This was Paramount's "Samson and Delilah," revenue for which is estimated at \$11,000,000 in U. S. and Canadian rentals alone.

In view of the hefty worldwide (Continued on page 18)

Harold Smith, Ending MPPA Tie, Back to Paris

Harold L. Smith, associated with Motion Picture Assn. of America and its predecessor, Motion Picture Producers and Distributors of America, since 1928, sailed Saturday (28) for Paris, where he will make his home, ending 23 years with the industry. Smith resigned last week. Since 1948 he had been in Hollywood as advisor on aspects of film content relating to portrayal of Americans in pix designed for export.

Smith said Thursday (26) that he had no immediate plans. He owns a home in Paris, where he plans to do some writing and "catch up on his reading." During his association with the MPAA and MPPDA, Smith served their international division in Paris for 13 years, in New York five years, one year in Berlin and four years in Hollywood.

'Thing' Standout in Spotty L.A., **Sockeroo \$35,000; FBI' Okay 30G,** **'Bullfighter' 20G, '14 Hrs.' Thin 26G**

Los Angeles, May 1.

Boxoffice play this week is largely going to "The Thing," which is heading for sock \$35,000 in two theatres. Elsewhere the first-runs range from okay to thin. "Bullfighter and Lady" shapes fairish \$20,000 in two Paramount shops while "Communist for FBI" looks okay \$30,000 in three sites. "14 Hours" is only thin \$26,000 in five spots while "Great Manhunt" is heading for slow \$14,000 in two locations. "Kon-Tiki" looks big \$8,000 in small seater Beverly Canon.

Estimates for This Week

Los Angeles, Chinese, Uptown. Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,348; 2,296; 70-\$1.10) — "14 Hours" (20th) and "Outlaw Brother" (EL). Thin \$26,000. Last week, "Get It Wholesale" (20th) and "Mr. Universe" (EL) (9 days), \$45,800.

Hollywood, Downtown, Wilshire (WB) (2,754; 1,737; 2,344; 70-\$1.10) — "Communist for FBI" (WB). Okay \$30,000. Last week, "Only Valiant" (WB) (2d wk), \$16,500.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-\$1.10) — "Soldiers Three" (M-G) and "Painted Hills" (M-G) (2d wk). Light \$12,000 in 5 days. Last week, slim \$19,400.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-\$1) — "Thing" (RKO) and "Footlight Varieties" (RKO). Great \$35,000. Last week, "Valentino" (Col) and "Double Deal" (Col) (2d wk), \$16,400.

Los Angeles, Hollywood, Paramount (F&M) (3,398; 1,451; 60-\$1) — "Bullfighter and Lady" (Rep) and "Lost Planet Airmen" (Rep). Fair \$20,000. Last week, "Samson and Delilah" (Par) (2d wk), \$11,800.

Orpheum, Hawaii (Metropolitan) (2,210; 1,108; 70-\$1.10) — "Great Manhunt" (Col) and "Killer Stalked N. Y." (Col). Slow \$14,000. Last week, "Man from Planet X" (UA) and "Saddle Legion" (RKO), \$14,000.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-\$1.10) — "Up Front" (U) and "Sun Sets at Dawn" (EL) (2d wk). Down to \$14,000 in 5 days. Last week, nice \$26,000.

Four Star (UA) (900; 70-90) — "Woman" (Indie) (2d wk) and "Walls Malapaga" (Indie) (3d wk). Near \$1,200 in 5 days. Last week, oke \$2,100.

Fine Arts (FWC) (677; \$1.20-\$2.40) — "Cyrano" (UA) (24th wk). Into 24th stanza today (Tues.) after good \$3,500 last week.

Beverly Canon (ABC) (520; \$1) — "Kon-Tiki" (RKO). Big \$8,000. Last week, "Trio" (Par) (18th wk; 5 days), \$1,000.

'Caruso' Captures Pitt, **Socks \$24,000; 'In Navy'** **OK 8G, 'Wholesale' 6G**

Pittsburgh, May 1.

"Great Caruso" at the Penn looks like the biggest thing to hit town in several months. Smash session looms. Harris doing better with "You're in Navy" now than it has in some weeks. Nothing much, however, for "Get It Wholesale" at Harris and "Inside Straight" at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Get It Wholesale" (20th). Barely okay \$6,000. If that. Last week, "Up Front" (U) (2d wk), nice \$6,200.

Harris (Harris) (2,200; 50-85) — "In Navy Now" (20th). Nothing to write home about at \$8,000. Last week, "Abbott-Costello Meet Invisible Man" (U) and "Air Cadet" (U), \$3,500.

Penn (Loew's) (3,300; 50-85) — "Great Caruso" (M-G). Nothing like it here since "King Solomon's Mines" (M-G). Heading for smash \$24,000, and holds. Last week, "Father's Little Dividend" (M-G) (2d wk), \$11,500.

Stanley (WB) (3,800; 50-85) — "Communist for FBI" (WB) (2d wk). Holding over 4 extra days so house can get on Tuesday opening. Brisk \$5,000. Last week, on momentum of big campaign and widely-exploited world poem, did \$14,000, best here in a long time.

Warner (WB) (2,000; 50-85) — "Inside Straight" (M-G). Weak \$4,000. Last week, "Mr. Universe" (EL) and "Rogue River" (EL), same.

Broadway Grosses

Estimated Total Gross
This Week \$379,400
 (Based on 20 theatres)
Last Year \$517,800
 (Based on 19 theatres.)

'Dividend' Rich **\$16,000 in Prov.**

Providence, May 1.

"Father's Little Dividend" at Loew's State is about the only stand holding its own here this week. However, Strand's "The Lemon Drop Kid" opened big Sunday and was helped by inclement weather which forced cancellation of a Sunday-In-Park program. RKO Albee held over well with "The Thing."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "The Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk). Fair \$7,500 after hitting nice \$10,000 first week.

Majestic (Fay) (2,200; 44-65) — "Only the Valiant" (WB) and "Roaring City" (Lip). Week \$6,500. Last week, "In Navy Now" (20th) and "Stop That Cab" (Lip), \$14,000.

Metropolitan (Snider) (3,100; 44-65) — "Quebec" (Par) and "Mr. Ace" (Indie) (reissue). So-so \$5,800. Last week, "Outlaw Brother" (EL) and "Flying Blind" (Rep), \$5,400.

State (Loew) (3,200; 44-65) — "Father's Little Dividend" (M-G). Good \$16,000. Last week, "Soldiers Three" (M-G) and "Abilene Trail" (Mono), \$11,500.

Strand (Silverman) (2,200; 44-65) — "Lemon Drop Kid" (Par). Opened Sunday (2d). Last week, "Valentino" (Col) (2d wk), good \$6,000.

'Cadet' Lofty \$18,500, **Denver, 'Mister' \$20,000**

Denver, May 1.

Biz ranges from good to big here this week. "Air Cadet" and "Call Me Mister" shape as leaders, both being nice. "Father's Little Dividend" at Orpheum and "Lemon Drop Kid" both are showing enough to win holdovers.

Estimates for This Week

Aladdin (Fox) (1,400; 40-90) — "Air Cadet" (U) and "Lion Hunters" (Mono), day-date with Tabor, Webber. Good \$8,000. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Under Gun" (U), \$9,000.

Broadway (Wolfberg) (1,500; 40-80) — "Soldiers Three" (M-G) (3d wk). Fair \$6,500. Last week, \$9,500.

Denham (Cockrill) (1,750; 40-80) — "Lemon Drop Kid" (Par). Fine \$14,000. Holds. Last week, "Groom Wore Spurs" (U), fair \$9,200.

Denver (Fox) (2,525; 40-80) — "Call Me Mister" (20th) and "Insurance Investigator" (Rep), day-date with Esquire. Nice \$17,000. (Continued on page 26)

'Caruso' Strikes Cincy High Note, **\$19,000, 'Twist' Fair 8G, 'FBI' 9G**

Cincinnati, May 1.

"Great Caruso" at big Albee is racking up tallest take here for some time and giving general downtown biz a nice glow. "Oliver Twist" is fair at Capitol while "I Was Communist for FBI" is moderate at Palace.

Multiple dating of "Follow Sun" in four theatres and one ozoner, non-major houses, by 20th-Fox did not start out well. One theatre, the Cox, did not last a full week, with mild \$10,000 for all spots.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Great Caruso" (M-G). Lofty \$19,000. Last week, "Only Valiant" (WB), okay \$11,500.

Capitol (Mid-States) (2,000; 55-75) — "Oliver Twist" (EL). Fair \$8,000. Last week, "Meet Invisible Man" (U) (2d wk), \$7,000.

'SAMSON' SMASH 22G, **TORONTO, 'MOLLY' 9G**

Toronto, May 1.

Here for first time at regular prices, "Samson and Delilah" is pacing the town with smash total. "Father's Little Dividend" also is fine while "The Enforcer" is shaping neat. Other product, including holdovers, is spotty.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,059; 955; 470; 698; 694; 35-60) — "Double Crossbones" (U) and "Flame Stamboul" (Col). Nice \$14,000. Last week, "Fat Man" (U) and "High Lonesome" (EL), same.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80) — "Molly" (Par) and "Star Spangled Rhythm" (Par) (reissue). Very good \$9,000. Last week, "Vendetta" (RKO) and "Footlight Follies" (RKO), \$9,500.

Imperial (FP) (3,373; 40-80) — "Samson and Delilah" (Par). Smash \$22,000. Last week, "Bird of Paradise" (20th) (2d wk), \$10,500.

Loew's (Loew) (2,743; 40-70) — "Father's Little Dividend" (M-G). Fine \$12,500. Last week, "Royal Wedding" (M-G) (2d wk), \$8,000.

Northern, University (FP) (959; 1,358; 40-80) — "Payment on Demand" (RKO) (3d wk). Fair \$9,000. Last week, \$13,000.

Odeon (Rank) (2,390; 50-90) — "Highly Dangerous" (Indie). Oke \$11,000. Last week, "Valentino" (Col) (2d wk), \$9,000.

Shea (FP) (2,386; 40-80) — "Enforcer" (WB). Big \$12,500. Last week, "Branded" (Par) (2d wk), \$9,000.

Uptown (Loew) (2,743; 40-85) — "A. C. Meet Invisible Man" (U) (2d wk). Oke \$6,500. Last week, solid \$9,000.

'Caruso' Rousing **\$18,000, St. Louis**

St. Louis, May 1.

Springlike weather is taking many people into the country currently, and mainstems suffered accordingly. Trade is closest to normal for "Great Caruso," which is pacing the city, with nice session at Loew's. "Get It Wholesale" shapes fine at the Missouri. "Of Men and Music" looms only okay at upped scale in the Pageant.

Estimates for This Week

Ambassador (F&M) (3,800; 60-76) — "Forbidden Past" (RKO) and "13th Letter" (20th). Okay \$10,000. Last week, "Born Yesterday" (Col) and "Up Front" (U) (5th wk), \$4,000 in 4 days.

Fox (F&M) (5,000; 60-75) — "Bullfighter and Lady" (Rep). Opened today (Tues.). Last week, "Only Valiant" (WB) and "Insurance Investigators" (Rep), good \$14,000.

Loew's (Loew) (3,172; 50-75) — "Great Caruso" (M-G). Nice \$18,000. Last week, "Father's Little Dividend" (M-G) (2d wk), \$13,500.

Missouri (F&M) (3,500; 60-75) — "Get It Wholesale" (20th) and "Double Crossbones" (U). Fine \$14,000. Last week, "Forbidden Past" (RKO) and "13th Letter" (20th), \$12,500.

Pageant (St. L. Amus.) (1,000; 50-90) — "Of Men and Music" (20th). Okay \$5,000. Last week, "Man of Evil" (UA), \$5,500.

Shubert (Ind) (1,500; 60) — "Wicked City" (UA) and "Experiment Alcatraz" (RKO). Trim \$4,000. Last week, "Outlaw Brother" (EL) and "Zamba" (EL), \$4,500.

Hub Lagging Albeit 'Twist' Nice **\$19,000; 'Bullfighter' 14½ G, 2 Spots**

Boston, May 1.

Although newcomers, "Oliver Twist" at Met, and "Bullfighter and Lady" at Paramount and Fenway received fine kudos from crits, neither are quite up to expectations. However, "Twist" is doing better than recent pix at the Met, with nice total. "Valentino" shapes only so-so in second week at Orpheum. "Tales of Hoffmann" at Majestic looms big in third week.

Estimates for This Week

Astor (B&J) (1,200; 50-95) — "Got Me Covered" (RKO) and "Up in Arms" (RKO) (reissues). Down to about \$4,800 for second week. Last week, oke \$9,000.

Boston (RKO) (3,200; 40-85) — "Hitler's Love Life" (Indie) and "Passion's Payment" (Indie). So-so \$8,000. Last week, "Outlaw Brother" (EL) and "Sins Esther Waters" (Indie), \$8,500.

Fenway (NET) (1,373; 40-85) — "Bullfighter and Lady" (Rep) and "Insurance Investigator" (Rep). Only fair \$4,500. Last week, "Raton Pass" (WB) and "Lion Hunters" (Mono), mild \$3,800.

Majestic (Shubert) (1,100; \$1.20-\$2.40) — "Tales of Hoffmann" (Indie) (3d wk). Off to about \$11,500. Last week, neat \$13,000.

Memorial (RKO) (3,500; 40-85) — "The Thing" (RKO) (2d wk). Off to \$14,000 with staunch \$24,000 for first.

Metropolitan (NET) (4,367; 40-85) — "Oliver Twist" (EL) and "Ghost Chasers" (Mono). Looks nice \$19,000. Last week, "Only Valiant" (WB) and "Molly" (Par), \$14,000.

Orpheum (Loew) (3,000; 40-85) — "Valentino" (Col) and "Tougher They Come" (Col) (2d wk). Okay \$13,000. Last week, \$19,000.

Paramount (NET) (1,700; 40-85) — "Bullfighter and Lady" (Rep) and "Insurance Investigator" (Rep). Mildish \$10,000. Last week, "Raton Pass" (WB) and "Lion Hunters" (Mono), \$8,000.

State (Loew) (3,500; 40-85) — "Inside Straight" (M-G) and "Flame of Stamboul" (Col). About \$8,500. Last week, "Valentino" (Col) and "Tougher They Come" (Col). Good \$9,500.

Mpls. Fails to Climb **As Cold Weather Ends;** **'Kettles' Best at \$9,000**

Minneapolis, May 1.

Entertainment emporiums here actually enjoyed good weather over weekend for the first time in nine stanzas. But even the favorable elements didn't bring the expected boxoffice revival because too many people took to the outdoors. A moderately strong list of newcomers includes "Get It Wholesale," "Forbidden Past," "Ma and Pa Kettle Back on the Farm," "Soldiers Three" and "Admiral Was a Lady." Only "Kettle" is perking as it should at the State.

Estimates for This Week

Century (Par) (1,600; 50-76) — "Admiral Was a Lady" (UA). Slow \$4,000 or less. Last week, "Operation Disaster" (U), \$3,000.

Gopher (Berger) (1,000; 50-76) — "Soldiers Three" (M-G) (2d wk). Sluggish with \$3,000 after good \$5,000 last week.

Lyrie (Par) (1,000; 50-76) — "Bird of Paradise" (20th) (3d wk). Light \$3,000 after \$4,200 third stanza.

Radio City (Par) (4,000; 50-76) — "Get It Wholesale" (20th). Looks poor \$7,000 or near. Last week, "Father's Little Dividend" (M-G) (2d wk), good \$9,500 after \$14,000 first week.

RKO-Orpheum (RKO) (2,800; 40-76) — "Forbidden Past" (RKO). Only slow \$7,000. Last week, "Only Valiant" (WB), \$8,000.

RKO-Pan (RKO) (1,600; 40-76) — "Only the Valiant" (WB) (m.o.). Fair \$4,500. Last week, "The Thing" (RKO) (2d wk), \$4,000.

State (Par) (2,300; 50-76) — "Ma Pa Kettle Back on Farm" (U). This series has enlisted lots of patrons. Nice \$9,000. Last week, "Quebec" (Par), \$4,000 in 5 days.

World (Mann) (400; \$1.20-\$1.80) — "Cyrano" (UA) (4th wk). Roadshow run creeping to \$3,000. Last week, fair \$3,400.

Key City Grosses

Estimated Total Gross
This Week \$2,991,200
 (Based on 24 cities, 197 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,298,000
 (Based on 23 cities, and 208 theatres)

'Thing' Terrif **\$23,000, Philly**

Philadelphia, May 1.

New product is giving first-run theatres here a nice lift currently, with "Father's Little Dividend" at Randolph paying off solidly for top coin in city. Heavy newspaper, radio and TV coverage helped "The Thing" get off to smash start, with comparatively greater showing at much smaller Goldman Theatre. Huge session looms. "Samson and Delilah," back on pop-scale run, is neat at Earle while "Tales of Hoffmann" is smash at 620-seat Arcadia, which swung over to first-run for this pic.

Estimates for This Week

Aldine (WB) (1,303; 50-99) — "The Scarf" (UA) (2d wk). Down to \$12,000 or less. Last week, nice \$15,500.

Arcadia (Indie) (800; \$1.30-\$2.40) — "Tales of Hoffmann" (Indie). Big \$10,000. Last week, second-run.

Boyd (WB) (2,360; 50-99) — "Soldiers Three" (M-G). Okay \$14,000. Last week, "Second Woman" (UA), \$12,000.

Earle (WB) (2,700; 50-99) — "Samson and Delilah" (Par). Neat \$18,000 or near. Last week, "Pygmy Island" (Col) with Larry Darnell onstage, sock \$28,000.

Fox (20th) (2,250; 50-99) — "14 Hours" (20th) (2d wk). Dull \$9,000 in 5 days. Last week, \$16,000.

Goldman (Goldman) (1,200; 50-99) — "The Thing" (RKO). Giant \$23,000. Last week, "Valentino" (Col) (4th wk), \$9,000.

Manhattan (WB) (4,300; 50-99) — "Only Valiant" (WB) (3d wk). Off to \$11,000 in 5 days. Last week, dull \$15,000.

Midtown (Goldman) (1,000; 50-99) — "Up Front" (U) (3d wk). Okay \$7,500. Last week, fine \$10,000.

Randolph (Goldman) (2,500; 50-99) — "Father's Little Dividend". Smash \$28,000. Last week, "Mating Season" (Par) (5th wk), nice \$9,000.

Stanley (WB) (2,900; 50-99) — "Lemon Drop Kid" (Par) (3d wk). Nice \$15,000. Last week, \$17,500.

Stanton (WB) (1,473; 50-99) — "Fighting Coast Guard" (Rep). Stout \$14,000 or near. Last week, "Man From Planet X" (UA), \$13,000.

Trans-Lux (T-L) (500; 50-99) — "Long Dark Hall" (UA). Good \$5,000. Last week, "The Magnet" (U), \$4,500.

World (G&S) (500; 50-99) — "Bitter Rice" (Indie) (24th wk). Held to \$3,000. Last week, fine \$3,200.

'Get Me' Fine \$7,000, **Mont'l; 'Song' 16G, 3d**

Montreal, May 1.

Three holdovers on current list are tending to level off returns at deluxers here. "Born Yesterday," going into third stanza at Palace is ace holdover. "Try and Get Me" shapes best of newcomers at Orpheum.

Estimates for This Week

Palace (C.T.) (2,625; 34-60) — "Born Yesterday" (20th) (3d wk). Down to \$16,000 following so-so second week at \$30,000.

Capitol (C.T.) (2,412; 34-60) — "Enforcer" (WB) (2d wk). Off to \$13,000 after hefty first of \$17,000.

Princess (C.T.) (2,131; 34-60) — "Mrs. O'Malley, Mr. Malone" (M-G). Fair \$9,000. Last week, "Vengeance Valley" (M-G), \$12,000.

Loew's (C.T.) (2,855; 40-65) — "Bird of Paradise" (20th) (2d wk). Holds near \$15,000 after an okay \$18,000 last week.

Imperial (C.T.) (1,839; 34-60) — "Cause for Alarm" (M-G) and "Man from Texas" (M-G). Oke \$7,000. Last week, "Steel Helmet" (Lip) "Bandit Queen" (Lip), \$11,000.

Orpheum (C.T.) (1,048; 34-60) — "Try and Get Me" (UA) and "True Story" (UA). Nice \$7,000. Last week, "Three Husbands" (UA) and "Crime Over London" (UA), same.

Chi Big Despite MacArthur Parade; 'Valentino' Hot \$24,000, 'FBI' Tall 17G, 'Wholesale' 16G, 'M' Neat 15G

Chicago, May 1.

Generally strong new entries are promising Loop a healthy session this week, despite fact that all houses were nipped by local MacArthur welcome last Thursday (26). Biz picked up later. Woods, with "Valentino" looks big \$24,000. "Get It Wholesale" has fancy \$16,000 at State-Lake. Palace twin bill of "M" and "Massacre Hill" should hit neat \$15,000. "I Was Communist for FBI" is shaping to big \$17,000 or near at Grand. "Circle of Danger" and "Magnificent Yankee" is trim \$16,000 at United Artists.

"Father's Little Dividend" and vaude is pacing holdovers with an okay \$36,000 in second Chicago week. Oriental, with "Soldiers Three" and John Agar, Mindy Carson and Will Mahoney in person, looks fair \$25,000. "Abbott-Costello Meet Invisible Man" and "Tarzan's Peril" is okay \$10,000 at Roosevelt. "Tales of Hoffmann" may equal fast first round with \$10,000 at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,900; 98) — "Father's Little Dividend" (M-G) and all-vaude show (2d wk). Okay \$36,000. Last week, \$54,000.

Grand (RKO) (1,200; 55-98) — "I Was Communist for FBI" (WB). Big \$17,000. Last week, "Fighting Racketeers" (U) and "Criminals of Underworld" (U) (reissues) \$48,000.

Oriental (Indie) (3,400; 55-98) — "Soldiers Three" (M-G) and Mindy Carson, John Agar, and Will Mahoney onstage (2d wk). Fair \$25,000. Last week, \$50,000.

Palace (RKO) (2,500; 55-98) — "M" (Col) and "Massacre Hill" (Indie). Brisk \$15,000. Last week, "Werewolf of London" (U) and "Phantom of Paris" (U) (reissues), \$10,000.

Roosevelt (B&K) (1,500; 55-98) — "Abbott-Costello Meet Invisible Man" (U) and "Tarzan's Peril" (RKO) (2d wk). Okay \$10,000. Last week, \$12,000.

Selwyn (Shubert) (1,000; \$125-\$240) — "Cyrano" (UA) (15th wk). Strong \$9,500. Last week, \$10,000.

State-Lake (B&K) (2,700; 55-98) — "Get It Wholesale" (30th). Fast \$16,000 or near. Last week, "Mutiny on Bounty" (M-G) and "Day At Races" (M-G) (reissues), \$14,000.

United Artists (B&K) (1,700; 55-98) — "Circle of Danger" (EL) and "Magnificent Yankee" (M-G). Bright \$16,000. Last week, "Climb Highest Mountain" (20th) (2d wk), \$12,000.

Woods (Essaness) (1,073; 98) — "Valentino" (Col). Big \$24,000 for first week, ended today (1). Last week, "Payment on Demand" (RKO) (4th wk), \$11,000.

World (Indie) (587; 90) — "Paris Waltz" (Indie) (2d wk). Should hit good \$4,300 after \$4,500 first week.

Ziegfeld (Lopert) (434; \$120-\$240) — "Tales of Hoffmann" (Indie) (2d wk). Boffo \$10,000. Last week, about same.

Transport Strike Bops

Det.; 'FBI' OK \$14,000,
'In Navy' Sluggish 15G

Detroit, May 1.

Strike of bus and streetcar operators is cutting deeply into biz again this week. Faring the best is "Only the Valiant" which looks fair at the Michigan. "You're in Navy Now" is sinking at the Fox. "Communist for FBI" shapes just okay at the Palms. "Seven Days to Noon" looks headed for lowest gross in months at the Madison while "Queen for a Day" at United Artists is on mild side. "Man from Planet X" is heading for better than average take at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "In Navy Now" (30th) and "Smuggler's Gold" (Col). Very slow \$15,000. Last week, "14 Hours" (20th) and "Paper Gallows" (EL), \$14,000.

Michigan (United Detroit) (4,000; 70-95) — "Only Valiant" (WB) and "Groom Wore Spurs" (U). Fair \$16,000. Last week, "Father's Little Dividend" (M-G) (2d wk), \$14,000.

Palms (UD) (2,900; 70-95) — "Communist for FBI" (WB) and "Inside Straight" (M-G). Okay \$14,000. Last week, "Up Front" (U) and "Oh, Susanna" (Rep), \$13,000.

Madison (UD) (1,800; 70-95) — (Continued on page 26)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dividend' Tops In L'ville, \$14,000

Louisville, May 1.

"Father's Little Dividend" at Loew's State is making quite a dent in downtown business this week. With a flock of visitors in town for opening of the Churchill Downs Spring meet last Saturday, and weather up on the 70's, it looks like the long winter siege is over. Other houses are doing okay, particularly "Oh, Susanna" at the Strand, where family trade is unusually brisk.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Only Valiant" (WB) (2d wk). Fine \$7,500 after last week's sock \$9,000.

Blithe (Fourth Avenue) (3,000; 45-65) — "Payment on Demand" (RKO) and "Footlight Varieties" (RKO). Okay \$11,000. Last week, "Mating Season" (Par) and "Second Face" (EL), fair \$10,000.

State (Loew's) (3,000; 45-65) — "Father's Little Dividend" (M-G). Sturdy with \$14,000 or more. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Under Gun" (U), \$12,000.

Strand (FA) (1,400; 45-65) — "Oh, Susanna" (Rep) and "North of Great Divide" (Rep). Strong family trade and juve pull, neat \$5,500. Last week, "Groom Wore Spurs" (U) and "Target Unknown" (U), \$3,000.

Seattle Sags; 'Caruso' Alone Smash at \$16,000

Seattle, May 1.

Biz is way off in many theatres this week. Music Hall, with "Great Caruso," is a big exception with smash session. "Three Soldiers" also shapes nice at Orpheum. Elsewhere the story is mighty sad for the most part.

Estimates for This Week

Collins (Evergreen) (1,877; 65-90) — "14 Hours" (20th) and "Fury of Congo" (Col). Mild \$7,000. Last week, "Valentino" (Col) and "Stop That Cab" (Lip) (2d wk), \$3,000.

Fifth Avenue (Evergreen) (2,349; 65-90) — "Get It Wholesale" (30th) and "Flame Stamboul" (Col) (3d wk). Down to \$6,000. Last week, barely okay \$8,700.

Liberty (Hamrick) (1,650; 65-90) — "Vendetta" (RKO) and "Saddle Legion" (Rep). Dull \$5,000. Last week, "Kettles on Farm" and "Footlight Varieties" (RKO) (2d wk-6 days), \$4,200.

Music Box (Hamrick) (850; 65-90) — "7 Days to Noon" (Indie) and "Royal Affair" (Indie). Sad \$2,000. Last week, "Bitter Rice" (Indie) (3d wk), \$4,500 in 10 days.

Music Hall (Hamrick) (2,200; 65-90) — "Great Caruso" (M-G) and "Painted Hills" (M-G). Smash \$16,000. Last week, "Father's Little Dividend" (M-G) (2d wk-10 days), \$10,500.

Orpheum (Hamrick) (2,600; 65-90) — "Soldiers Three" (M-G) and "Inside Straight" (M-G). Trim \$11,000. Last week, "Only Valiant" (WB) and "Stand Up, Sing" (Rep), oke \$8,000.

Palomar (Sterling) (1,350; 40-70) — "Bird of Paradise" (20th) and "Sugarfoot" (WB) (2d runs). Mild \$3,000. Last week, "Climb Highest Mountain" (20th) (2d run) with Stan Kenton orch, modest \$8,400 at 50c - \$1 scale.

Paramount (Evergreen) (3,039; 65-90) — "Lemon Drop Kid" (Par) and "13th Letter" (20th) (2d wk). Off to \$7,500 after last week's oke \$10,000.

Heat Blasts Port. B.O.; 'Valiant' Great \$12,000

Portland, Ore., May 1.

Hot weather and a league-leading ball team are keeping grosses down at first-runs this week. "Only the Valiant" at the Broadway looks fine as does "I'd Climb the Highest Mountain" in two houses.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Only Valiant" (WB) and "Insurance Investigator" (Rep). Sock \$12,000. Last week, "Up Front" (U) and "California Passage" (Rep), \$12,500.

Mayfair (Parker) (1,500; 65-90) — "Groom Wore Spurs" (U) and "Gasoline Alley" (Monol). Okay \$3,000. Last week, legit play.

Oriental (Evergreen) (2,000; 65-90) — "Climb Highest Mountain" (20th) and "Sierra Passage" (Monol), day-date with Orpheum. Fine \$5,000. Last week, "Lightning Strikes Twice" (WB) and "Company She Keeps" (RKO), \$4,200.

Orpheum (Evergreen) (1,750; 65-90) — "Climb Highest Mountain" (20th) and "Sierra Passage" (Monol), also Oriental. Fine \$7,000. Last week, "Lightning Strikes Twice" (WB) and "Company She Keeps" (RKO), \$6,700.

Paramount (Evergreen) (3,400; 65-90) — "Valentino" (Col) and "Navy Bound" (Indie). Fair \$7,000. Last week, "Redhead and Cowboy" (Par) and "Fingerprints Don't Lie" (Indie), \$7,500.

United Artists (Parker) (890; 65-90) — "Father's Little Dividend" (M-G) (3d wk). Good \$5,500. Last week, \$8,000.

'Caruso' Sturdy \$12,000, Indpls.

Indianapolis, May 1.

Spring showers plus season's first heat wave is slowing pace at local deluxers this stanza. "Great Caruso" is stout at Loew's to lead new entries. Interest is only moderate in both "Raton Pass," at Circle, and "Samson and Delilah," on first pop-price run at Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65) — "Raton Pass" (WB) and "Lucky Nick Crane" (20th). Fair \$7,000. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Perfect Woman" (Indie), nice \$10,000.

Indiana (C-D) (3,200; 44-65) — "Samson and Delilah" (Par). So-so \$10,000. Last week, "Only Valiant" (WB) and "Cuban Fireball" (Rep), \$8,500.

Loew's (Loew's) (2,427; 44-65) — "Great Caruso" (M-G). Stout \$12,000. Last week, "Father's Little Dividend" (M-G) (2d wk), neat \$9,000.

Lyric (C-D) (1,600; 44-65) — "Target Unknown" (U) and "Operation Disaster" (U). Mild \$5,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$4,000.

'COAST GUARD' FINE \$12,000 IN SLOW D.C.

Washington, May 1.

General level of midtown biz slightly off from last week, but seems to be holding well for time of year. Best bet continues to be "Tales of Hoffmann," playing roadshow at Playhouse with splash take for second consecutive week. "Soldiers Three" with vaude, at Loew's Capitol looks nice. "Fighting Coast Guard" at Warner, despite one of most glittering preems ever staged here, complete with the Trumans and official D. C., is only pleasing.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90) — "Soldiers Three" (M-G) plus vaude. Nice \$21,000. Last week, "Ma & Pa Kettle" plus vaude, \$20,000.

Depot (Lopert) (375; 50-85) — "Lady Paname" (Indie) (2d wk). Very steady \$5,000 after solid \$6,000 opener.

Keith's (RKO) (1,939; 44-80) — "Groom Wore Spurs" (U). Slow \$6,500. Last week, "Forbidden Past" (RKO), \$10,000.

Palace (Loew's) (3,370; 44-74) — "Soldiers Three" (U). Nice \$17,000. Last week, "In Navy Now" (20th), \$16,000.

Playhouse (Lopert) (485; \$120-\$240) — "Tales of Hoffmann" (Indie) (2d wk) Tops town for second consecutive week, with capacity \$12,000. Last week, same.

Warner (WB) (2,174; 44-74) — "Fighting Coast Guard" (Rep). Pleasing \$12,000, but not up to hopes. Last week, "Lemon Drop Kid" (Par), sturdy \$14,000.

Warm Weather, Baseball Swat B'way; Sinatra-Dagmar-'Forbidden' Sock 84G, 'Sun' 52G, 'Bullfighter' 25G, 'Five' 14G

First week of really warm weather, coupled with a lively interest in major league baseball, is taking a heavy toll at Broadway first-runs this week. Trade was sluggish enough before the heavy rain struck at the height of best theatre business Sunday (29) night, washing out what might have been a reasonably good Sabbath Day. Downbeat is so severe that only the Music Hall and Paramount, along with some stalwart long-runs, are doing strong business.

Pairing of Frank Sinatra and Dagmar to head the Paramount stage bill is spelling prosperity for the Par flagship. With "Forbidden Past" on the screen, first week is landing a sock \$84,000. This is a terrific showing in view of what other combo houses are doing this stanza.

"Father's Little Dividend" with stagework, is holding strongly enough with \$129,000 at the Music Hall in third round to win a fourth week.

Ropening of the Gotham as the new Holiday Theatre, with "Five," is proving successful, first week hitting big \$14,000.

"Follow the Sun," with Jay Marshall, Gene Marvey and Florian Zablach heading stagework. They are not buying this yarn about a golf champ, initial week ended last night (Tues.) being only \$52,000, very light, and duller here in many months. However, holding. In ahead, "Get It Wholesale" (20th) with stagework (3d wk), \$50,000.

State (Loew's) (3,450; 55-\$1.50) — "First Legion" (UA). First week ending tomorrow (Thurs.) is highly disappointing, with less than \$9,000 probable, low point here on current policy for first week. Holds, but not likely for very long. In ahead, "Up Front" (U) (5th wk) slipped to \$10,000 in final 6 days but wound up strong run.

Strand (WB) (2,750; 55-\$2) — "Communist for FBI" (WB) and Count Basie orch, Theima Carpenter heading stagework. Open today (Wed.). Last week, "Only the Valiant" (WB) plus Gordon MacRae, Buddy Lester, Tony Pastor orch (3d wk-5 days), mild \$21,000.

Sutton (R & B) (561; 90-\$1.50) — "Kon-Tiki" (RKO) (5th wk). Fourth session ended Monday (30) held to \$13,500 after very strong \$14,500 in the third week. Continues.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Doctor Beware" (Indie). Getting light \$3,500 in first week ending next Friday (4). In ahead, "Gay Lady" (EL) (2d wk) fell to \$2,800 after mild \$4,000 opening round.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Teresa" (M-G) (4th wk). Holding okay at \$7,000 or close after \$9,800 in third frame. Stays on at this gait.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Born Yesterday" (Col) (19th wk). The 18th round ended Monday (30) continued okay with \$16,000 after \$17,500 for 17th week. Stays on, with "Fabiola" (UA) slated to open May 30.

Criterion (Moss) (1,700; 50-\$1.75) — "The Thing" (RKO). Opens today (Wed.). Last week, "Got Me Covered" (RKO) and "Up In Arms" (RKO) (reissues) (3d wk-5 days), off to \$5,000 after \$13,000 for second round.

Globe (Brandt) (1,500; 50-\$1.20) — "Nick Cain" (20th) (2d-final wk). Getting drab \$5,500 after \$7,500 opening round. "Try and Get Me" (UA) due in Saturday (5).

Golden (Zatkin) (769; \$1.20-\$2.40) — "Cyrano" (UA) (m.o.) (5th wk). Fourth frame ended last night (Tues.) was sturdy \$7,000 after stout \$7,500 for third week.

Mayfair (Brandt) (1,736; 50-\$1.20) — "Sword of Monte Cristo" (20th) 2d-final wk. Off to \$4,500 after mild \$4,000 opening round. "Stage To Tucson" (Col) due in Friday (4).

Holiday (Zatkin) (950; 50-\$1.50) — "Five" (Col) (2d wk). First week ended Monday (30) night plus extra opening night's biz (23) hit big \$14,000. Last week, this former Gotham was closed for elaborate facelifting for new management.

Palace (RKO) (1,700; 55-\$1.20) — "Double Crossbones" (U) with vaude. New low for policy at \$11,000 or less. Last week, "Raton Pass" (WB) and vaude, \$11,800. Starts new policy of 10 acts plus single picture this week.

Paramount (Par) (3,664; 55-\$1.50) — "Forbidden Past" (RKO) with Frank Sinatra, Dagmar, Joe Bushkin orch, Eileen Barton onstage (2d-final wk). Initial session ended last night (Tues.) soared to great \$84,000, one of few houses doing biz on Street this week. Last week, "Mating Season" (Par) plus Mel Torme, Larry Storch, Ray Anthony

orch heading stage bill (2d wk), \$47,000.

Park Ave. (U) (583; 90-\$1.50) — "The Scarf" (UA) (2d wk). First week ended Sunday (29) hit mild \$6,000, disappointing, and reflecting some sour reviews. Aided by preview on April 21. In ahead, "Odette" (Indie) (4th wk-6 days), \$4,000.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Father's Little Dividend" (M-G) and stagework (3d wk). Holding very well, especially in view of conditions, with fine \$120,000 in prospect. Holds a fourth stanza. Last week, big \$134,000. "Great Caruso" (M-G) comes in next.

Rivoli (UAT-Par) (2,092; 90-\$1.25) — "Brave Bulls" (Col) (3d wk). First holdover round ended last night (Tues.) slipped sharply to \$13,000 or less after good \$21,000 opening. "Long Dark Hall" (UA) due in May 9.

Roxy (20th) (5,886; 80-\$2.20) — "Follow the Sun" (20th) with Jay Marshall, Gene Marvey, Florian Zablach heading stagework. They are not buying this yarn about a golf champ, initial week ended last night (Tues.) being only \$52,000, very light, and duller here in many months. However, holding. In ahead, "Get It Wholesale" (20th) with stagework (3d wk), \$50,000.

State (Loew's) (3,450; 55-\$1.50) — "First Legion" (UA). First week ending tomorrow (Thurs.) is highly disappointing, with less than \$9,000 probable, low point here on current policy for first week. Holds, but not likely for very long. In ahead, "Up Front" (U) (5th wk) slipped to \$10,000 in final 6 days but wound up strong run.

Strand (WB) (2,750; 55-\$2) — "Communist for FBI" (WB) and Count Basie orch, Theima Carpenter heading stagework. Open today (Wed.). Last week, "Only the Valiant" (WB) plus Gordon MacRae, Buddy Lester, Tony Pastor orch (3d wk-5 days), mild \$21,000.

Sutton (R & B) (561; 90-\$1.50) — "Kon-Tiki" (RKO) (5th wk). Fourth session ended Monday (30) held to \$13,500 after very strong \$14,500 in the third week. Continues.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Doctor Beware" (Indie). Getting light \$3,500 in first week ending next Friday (4). In ahead, "Gay Lady" (EL) (2d wk) fell to \$2,800 after mild \$4,000 opening round.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Teresa" (M-G) (4th wk). Holding okay at \$7,000 or close after \$9,800 in third frame. Stays on at this gait.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Born Yesterday" (Col) (19th wk). The 18th round ended Monday (30) continued okay with \$16,000 after \$17,500 for 17th week. Stays on, with "Fabiola" (UA) slated to open May 30.

K.C. Not So Hot With 'Santa Fe' Modest 11G; 'Samson' Strong \$11,000

Kansas City, May 1.

"Santa Fe" world preem at Midland topped major attention with Janis Carter in to make p.a.'s and Fred Gurley, railroad president, leading exceptional spurge of ballyhoo. Film looks barely okay. "Samson and Delilah" back at Paramount at pop prices looms stout. Fox-Midwest three first-runs loom modest with "Get It Wholesale." First sustained warm weather from Friday over weekend was no help to boxoffice.

Estimates for This Week

Apollon (Fox Midwest) (1,050; 75-\$1) — "Men and Music" (20th). Good \$3,500. Last week, subsequent-run.

Enquire (Fox Midwest) (820; 45-65) — "Frustration" (Indie) and "Tragic Hunt" (Indie). Slow \$2,300. Last week, "Uncle Tom's Cabin" (Indie), \$2,800.

Kimo (Dickinson) (550; 60-85) — "Macbeth" (Rep) (2d wk). Fair \$1,500. Last week, \$1,800.

Midland (Loew's) (3,500; 50-80) — "Santa Fe" (Col) and "True Story" (Col). Off to strong opening but sagged to mild \$11,000. Last week, "Magnificent Yankee" (M-G) and "Al Jennings, Oklahoma" (Col), \$9,000.

Missouri (RKO) (2,650; 50-75) — (Continued on page 26)

Crisis in Film Industry Pointed Up by Brit. Actors Equity Report

London, May 1.

A warning that the British film industry has reached its final crisis is made in the 20th annual report of the British Actors Equity. The view is expressed that unless current agitations are successful, British production will cease to exist as an independent national asset.

It is estimated that at least half of the actors employed in films are unemployed, with the result that pressure on other available jobs has increased. The employment situation generally throughout the entertainment industry is also causing Equity concern. Of the total membership of 9,300, it is estimated that half are working.

Adequate employment statistics cannot be computed in view of the casual nature of the profession. Rough estimates, however, show that between 1,100 and 1,300 are employed in West End theatres, and about 1,000 in the provincial theatre. Ice shows, opera and ballet give employment to another 1,000. Repertory absorbs between 1,500 and 2,000 and films, radio and TV engage a further 1,000.

Although during last year there has been no noticeable reduction in employment other than films, the future is not rated favorable. Entertainment, says the report, is one of the first industries to feel the pressure of the armament program and reduced spending power. Last year, the public cut its expenditure on entertainment by 8%.

VAF Merger Collapse Regretted

The failure to bring about a merger with the Variety Artists' Federation is noted with regret, but lines of demarcation between the two organizations have now been determined and are leading to increased cooperation. As a result, Equity has withdrawn its opposition to VAF membership of the Federation of Theatre Unions.

An agreement with the British Broadcasting Corp. on the use of TV films is also revealed. Under this pact, the BBC is granted the right to sell films abroad for an experimental period of two years. Conditions stipulated in the agreement are that on the sale of the film, the artist receives 100% of his TV fee, and in addition, a pro rata share in 15% of the gross revenue obtained.

Equity, during the past year, recovered nearly \$14,000 for members and paid out nearly \$6,000 in accident benefits.

At the annual general meeting set for May 27, three resolutions will be moved by Roger Snowden advocating the setting up of an entertainment industries conference, recommending the government to set up a working party in the theatre and urging the Equity council to investigate means of regulating entry into the profession.

'Broke' Far East Preem Set for Tokyo, May 7

Tokyo, April 24.

Far East preem of Metro's "Go for Broke" will be held at the Army's Ernie Pyle Theatre here May 7, the Far East Command's Special Services Section has announced. The Van Johnson starrer, based on the exploits of the famed Nisei 442d Regimental Combat Team in World War II, will have its world preem in Honolulu April 27.

Tokyo preem will have usual fanfare, with Army searchlights and a GI band outside the house. Veterans of the 442d RCT, now serving in the Tokyo-Yokohama area, including two of its wartime officers, will be honor guests.

Film will go into general release in GI theatres of the Far East Command late in May. It will not be screened in Japanese houses until next year when Metro begins operating on its own in Nippon. Special Services expects to receive 16m prints in the near future which will be utilized in Korea and at Army hospitals in Japan. Plans are for first showing of "Broke" in Korea for the Army unit which has the largest group of 442d veterans on its roster. Col. James M. Haney, Jr., former 2d Battalion commander who is now at K. O. Army headquarters, will be guest of honor when the pic debuts in Korea.

Par Prepping 'Samson' For Aussie Unveiling

Sydney, April 24.

Paramount executives in this territory are lookseeking key spots to place "Samson and Delilah" at advanced admissions following nix by Aussie Exhibitors Assn. on any boosting of admissions or rentals for this pic. Paramount will use its Prince Edward showcase here with seating capacity of 1,389, and the recently acquired King's, Melbourne, a 1,350-seater, formerly an oldtime legit, now under the Paramount banner for a longterm on deal.

Understood that Par will now seek an additional outlet in Adelaide. It should be okay in Brisbane via tieup with the Wintergarden, 2,136-seater.

New French Pix In Light Trend

Paris, May 1.

Current film fare in Paris seems to be pointing away from the sombre, half-tones of the pre-war films that America knew. The new accent may be seen in one of the French entries at the Cannes Film Festival.

Jacques Becker's "Edouard et Caroline" follows the usual formula in bedroom comedies. A likely prospect for the foreign film market in America is "Caroline Chérie," in which the Martine Carol makes Amber look like a Girl Scout. It will have to be cut judiciously; though all the old costumes have been hauled out of local museums and dusted off, the main point about this film is its deshabille. It is historical only incidentally, giving Miss Carol a chance to match each political upheaval from 1789-1793 with a new boy friend. The running and supposedly witty commentary of Jean Anouilh is pretty tagged out by the end, leaving the success of the film with the palpitations of her gymnastic bosom.

There is even a hint of frolic and song in the format of Julien Duvivier's lengthy "Sous le Ciel de Paris Coule la Seine." This should make a fairly successful import for the arty set in the States. It is in the slice-of-life tradition, the slices being pretty chunky for a 24-hour visit with the "real" Paris. Several stories are kept going at once as the camera shoots scenic Paris, sometimes brightly, sometimes in stiff poses. The sentimental overtones of the travelogue lose out to the sardonic bite in each of the stories, some of which attain a dramatic intensity. All Paris is supposed to be there, the old crone asking alms to feed her army of cats, the interne who flunks his finals, the precocious kids, the girl from the provinces first come to the big city. In all, the new Duvivier, like Rene Wheeler's recent "Les Premières Armes," is a curious mixture of the psychoneurotic and the sentimental, but this time it comes off more successfully.

Another attempt to toss off a gay one is "Garou-Garou ou Le Passe-Muraille." This is a gimmick film involving a dopey clerk who finds he can walk through solid walls. The humor is forced through most of it, depending mainly on mugging. As the bashful clown, Bourvil makes a sorry partner for the sleek Joan Greenwood and the result is an uneven effort.

Tokyo Bans Strippers

Tokyo, April 24.

Stripteasers in Tokyo cafes, cabarets and dancehalls, which have been on the upbeat for the last few months, have been banned by the Tokyo metropolitan police. Owners of some 2,200 bistros here have been notified, with the warning that violators will be fined up to \$5.

New rule forbids the presentation of floorshows of any kind at cafes. Cabarets and dance halls are allowed floorshows, if not over 15 minutes long, twice each night.

Ceylonese Exhib to U. S.

London, April 24.

Senator Sir Chittampalam A. Gardiner, prominent Ceylonese exhibitor, producer and distributor, who controls 90 of the country's 120 theatres, sails this week for two or three weeks in America. The senator, who has wide theatrical and industrial interests in Ceylon, is chairman of four theatre companies and also sponsors Singapore productions in India.

He has been in London for a week, with his wife. He is planning to huddle with executives of the U. S. major distributors during his forthcoming stay. He will return to London in June.

New Legit Setup Getting Under Way in Bermuda; U.S. 'Hoe-Down' Goes Over

Hamilton, Bermuda, May 1.

Following the successful run of the Berkshire Playhouse Co. in a five-week stand at the Bermudiana Theatre Club, the Bermuda Repertory Co. and Canadian Theatre Series have joined forces and are operating under the names of Bermuda Theatre Series.

The new combine launched its 28-week season last week (April 23-28) with "Harvey," starring Arthur Cooper, Bermudian actor, in the lead role. The play, starring a local actor, had lively business, with nearly every performance a sellout.

Second in the series, "An Inspector Calls," starring Tom Hill, opened Monday night (30).

Forces behind the Bermuda Theatre Series are Bruce Yorke and Constance and Emerson Bainbridge. Yorke, partnered with Michael Sadlier, operates the Canadian Theatre Series, which runs summer stock in Niagara Falls, Peterborough and other Canadian cities. The Bainbridges helped pioneer the movement to bring year-round theatre to Bermuda when they organized the Bermuda Repertory Co., with local players, last summer, and early this year imported seven ANTA actors to fill the ranks.

Wasserman Musical Scores

"Mountain Hoe-Down," a musical review of American folksong and dance, was presented as the culminating event of the Bermuda Arts Festival in Hamilton, April 16-21. Dale Wasserman staged the work. Choreography was by David Thimar, utilizing the dance company of the N. Y. Choreographer's Workshop. Leading performer was Tom Scott, balladeer, who also enced.

Unusual aspect to the production was that the entire piece was done within one week. Upon arrival in Bermuda, Wasserman found the facilities unequal to the production of "The Wind Blows Free," musical play which was originally scheduled. Working against a deadline for a replacement, he devised the folk musical, the first musical import to play the island. It was well received.

Presentation was underwritten by Stanhope Joel, a local patron, and played at the Bermudiana theatre being non-segregated for this show at the insistence of the American company.

Current London Shows

(Figures show weeks of run)

London, May 1.
 "Blue for Boy," Majesty's (22).
 "Carousel," Drury Lane (47).
 "Count Bloodgood," Wyndham (8).
 "Dear Miss Phoebe," Phoenix (29).
 "Folies Bergere," Hippodrome (8).
 "Gay's the Word," Saville (11).
 "His Excellency," Piccadilly (49).
 "Holly and Ivy," Dutchess (51).
 "King's Rhapsody," Palace (84).
 "Kiss Me, Kate," Coliseum (59).
 "Knight's Madman," Vic Pais (8).
 "Latin Quarter," Casino (8).
 "Lace on Petticoat," Ambassadors (20).
 "Little Hut," Lyric (34).
 "Man and Superman," New (11).
 "Point of Departure," York's (18).
 "Rehearsal Before," Whitehall (33).
 "Ring Round Moon," Globe (37).
 "Singsong Sorrento," Apollo (46).
 "Seventh Veil," Prince's (7).
 "Take It From Us," Adelphi (26).
 "To D'rothy a Son," Garrick (23).
 "Walters of Moon," Haymarket (22).
 "Who Is Sylvia," Criterion (22).
 "Will Gentlemen," Strand (34).
 "Worm's View," Comedy (210).
 "Who Goes There?" Verveville (5).

CLOSED LAST WEEK

"Macadam Eve," Aldwych (6).
 "Shaw One-Act," St. Martin's (4).
 OPENING THIS WEEK
 "Three Sisters," Aldwych.

German Town Agrees 100% to Fight Exhibition of Harlan's New Film

Neu Isenburg, Germany, April 24.

'After Show' Looks Mild As London Revue Entry

London, May 1.

"After the Show," an intimate revue, transferred from Watergate Theatre Club by John Regan Management, which opened at St. Martin's last night (Mon.), looks to have limited appeal. It lacks punch and originality, depending solely on satirizing of prominent theatrical personalities which confines its real appeal to inveterate theatregoers.

In for an eight-week season, but may find it difficult to stay for this restricted run. Beryl Reid and Robert Dornay are effective leads but they merit stronger material.

NATKE Demands Action on Wages

London, May 1.

The suspension of wage negotiations between exhibitors and the National Assn. of Theatrical and Kine Employees that followed the admission tax increases announced in the budget, has now brought a demand from Tom O'Brien for unconditional surrender within 10 days. The demand was made in a letter from the NATKE topper to Cinematograph Exhibitor Assn. prexy, Harry P. E. Mears. It expires next Thursday (3).

O'Brien warned the CEA that failure to resume the talks within the stipulated time would lead to the union taking whatever action was open to them with the government and by every industrial means. To counter the exhibitor claim that theatres cannot meet the new wage demands, O'Brien suggests that an independent board of accountants should investigate the profit and losses of all theatre owners, and that the union would consider withdrawing demands where theatres could prove losses.

The CEA prexy, in a telegram to NATKE president Gene Currier, promises that their next general council meeting will consider the NATKE wage claims. This meeting will be part of the CEA's summer convention to be held in Bournemouth late in May.

'Solomon's Mines' Scores In Uruguay, 'Eve' NSG

Montevideo, April 24.

"King Solomon's Mines" (M-G) already had enjoyed a four-week run here at the Metro Theatre, biz still being stock. On the other hand, "All About Eve" (20th) is rated by Uruguayan patrons as a bit too heavy and it has not caught on so well.

Mexican pix did well last year in this country and Uruguayan exhibitors are expected to play 140 Mexican productions over the next three years. Formerly Uruguay absorbed only about 30 Mexican films per year. The increase is said to stem from efforts by Mexican producers Gonzalo Elvira and Guillermo Calderon during their recent visit to the Uruguay Film Festival.

Uruguayan theatregoers saw 60 Argentine-made films last year, but in general they still prefer the North American material with 213 U. S. productions exhibited by the Uruguayan theatres last year, besides the U. S., Mexico and Argentine product, were 40 Italian, 33 French, 17 Spanish and 13 British.

Col Surveys Nip Market

Tokyo, April 24.

Edmund Goldman, Columbia Pictures supervisor for China, Japan and the Philippines, arrived here this week on a survey trip preparatory to opening a Tokyo office. Goldman, who now operates in Manila, will move his headquarters here in June.

Metro already has an office functioning in Tokyo, and sales reps from both RKO and Warner Bros. are now in Tokyo to re-establish offices.

Col Into Co-Production Deal With German Co.

Frankfurt, April 24.

Columbia has become the first major American company whose representation in Germany is engaged in co-production deals with a German producer. Company's activities in this field at present amount to two films. Co-production in both cases is with Willy Zeyn, a Munich producer. One of the films, "Because of Eve," has already been released with fair boxoffice returns. Zeyn's second Columbia pic is set for production in May. Film, tentatively titled "Mes Culpa," will also represent an Italian tie-up, since an Italian version will also be made.

Foreign producers, with their own distribution organizations in Germany, are permitted to be engaged in such co-production deals if they furnish at least 33 1/3% of production costs. Average production costs for a German film is \$190,000.

Winnick Gets New Radio Programs for England

London, April 24.

Maurice Winnick, who acquired the British rights of "What's My Line?" during his recent three-month visit to the U. S., is now negotiating to sell the program to British Broadcasting Corp.-TV. If the deal is consummated, the program will be aired weekly over the London and Midland networks.

Winnick, who holds the British rights to top radio programs "30 Questions" and "It Pays To Be Ignorant," also acquired a film library of shorts and documentaries in America. This is being offered to the BBC as sustaining time for TV programs. As a result of his observations in N. Y., Winnick is working on a plan to set up a new company for the production here of TV shorts for the U. S. market. He would produce a series of 15-minute musicals with name attractions.

Lima Little Theatre's "Roberts"

Lima, April 24.

Lima Theatre Workshop is the first Little Theatre in Latin America to present "Mr. Roberts." It opened a week's run at AAA Theatre here.

Play was directed by George Stone, former Strawhat director.

West End Offish But 'Hornblower' Wow \$17,500, 'Tales' Big 6½G, 4 Days

London, April 24.

Two newcomers had socko openings, but otherwise West End business is dull. First signs of spring may account for the decline, although weekend trade is generally good.

The British-made "Captain Horatio Hornblower," on its world preem at the Warner, hit rousing \$17,500 in its first week, while British Lion's "Tales of Hoffmann," at the Carlton, did great \$6,500 in first four days.

Other new West End entries were "Circle of Danger," which is disappointing at about \$5,500 in Odeon, Marble Arch, and "You're in Navy Now," moderate \$4,200 in 4 days. "Father's Little Dividend" wound its third and final week at the Empire at a fair \$15,500.

Estimates for Last Week

Carlton (Par) (1,128; 65-\$1.60)—"Tales of Hoffmann" (BL). Opened to near capacity biz with great \$6,500 in first 4 days on a three-a-day. Slated to run at least six weeks. Empire (M-G) (3,099; 50-\$1.60)—"Father's Little Dividend" (M-G) and stagelike (3d wk). Moderate \$15,500, a drop of \$4,500 from first week. "Teresa" (M-G) opened April 22.

Gaumont (CMA) (1,500; 45-\$1.60)—"Tom Brown's Schooldays" (Renown) (2d wk). Finishing at disappointing \$3,600. "Hollywood Story" (GPD) opens April 26.

Leicester Square Theatre (CMA) (1,753; 45-\$1.60)—"Night Without Stars" (GPD) (3d wk). Modest \$4,200. "Follow Sun" (20th) opens May 3.

London Pavilion (UA) (1,217; 45-\$1.60)—"Jealousy" (Col). Below average \$3,000. "Mad Wednesday" (RKO) opens April 27.

Odeon, Leicester Square (CMA) (2,200; 45-\$1.60)—"Halls of Montezuma" (20th) (3d wk). Down to around \$4,500. "Born Yesterday" (Col) in next.

Odeon, Marble Arch (CMA) (2,200; 45-\$1.60)—"Circle of Danger" (RKO). Finishing at okay \$5,500. Slates another fortnight.

Plaza (Par) (1,002; 65-\$1.60)—"In Navy Now" (20th). Not up to hopes with fair \$4,200 in 4 days.

Tatler (Indie) (597; 65-80)—"Clochemerle" (UA). Broke house record here with terrific \$4,000 after three socko weeks at London Pavilion.

Warner (WB) (1,735; 45-\$1.60)—"Capt. Horatio Hornblower" (WB). Attracting long lines nightly, and doing outstanding biz to land smash \$17,500. Expected to stay on indef.

Hamburg Customs Says E-L Owes \$71,400 For Duties on Film Imports

Hamburg, April 24.

German customs authorities here charge that British Eagle Lion distributors owe \$71,400 to the federal government for film imports which have not been properly declared. They claim that British E-L failed to comply with German customs regulations, which call for \$4.76 for each 2.2 pounds of motion pictures imported into this country. They also claim that E-L debts go back as far as 1948 and that the reason for the German authorities' not pressing for payment was that the company's film imports have been under the jurisdiction of British frontier control authorities, who let the films in duty-free.

British Eagle Lion's branch manager here, H. Blumenhagen, stated that his company has not as yet been requested to pay customs and that they would be willing to meet the German demands. He added that this is a new situation, which would also affect American distributors in Germany.

In Frankfurt, however, Motion Picture Assn. of America rep for Germany, Marc M. Spiegel, told VARIETY that American distributors have at all times complied with the German regulations, and have paid customs duties for each of their imported films. Spiegel made his statement following German press reports that German authorities will check the books of six (unnamed) major American distributors, as they have done with E-L's books, in order to determine whether their customs payment obligations have been met.

Jeritza Back to Vienna State Opera in Fall

Vienna, April 24.

Maria Jeritza, who made a big comeback in opera and concert here last year, is going to try it again in a more ambitious Vienna singing program, starting with a recital in Salzburg, Aug. 9 during (not an official part of) the Salzburg Festival.

In September, according to present plans, the diva returns to the "Tosca" again as she did last year and will also perform "Salome." There are reports of Jeritza doing Rosalinda in "Fledermaus" for one performance as at the Met.

U.S. Legiters Hypo Italian Upbeat

Rome, April 17.

After the success here of "Detective Story" and "Death of a Salesman," played here during the winter with Italian translations, the legit theatre shows signs of becoming more vigorous for the first time in several years.

While "Salesman," directed by Luchino Visconti, deviated from the original version, "Detective Story," held closely to the script, with no handwaving or typically native gestures to mar the effect of being a real N. Y. play.

For next season, "Darkness at Noon" and "Rose Tattoo" rights have been obtained for Italy, with others to follow. Producers are trying to persuade Anna Magnani to do the Tennessee Williams opus, instead of her choice, "Camille."

ITALO PITCH NOT TO ALIENATE TOURISM BIZ

Rome, April 24.

Tourism in Italy, since the war, and especially during the recent Holy Year, hasn't been in a healthy state, and unless changes are made here, one of the largest industries of the Italian Republic, it's believed, will drop to an alarming low. Reasons for the black eye have been variously given as fluctuating prices, added charges on bills which come as an unpleasant surprise, and the general attitude that the customer is always wrong. Those with limited expense budgets are confronted with the fear of not having enough to go around, and those with a healthy wage just simply don't like the idea of having one put over them.

Italian businessmen, local chambers of commerce, and other groups of citizens are getting together with Economic Cooperation Administration advisory units, and the Italian Tourism Assn. is hoping to iron out the bad wrinkles. To start with, rates of hotel rooms will be posted on the backs of doors of every room; prices in all eating places will be adjusted to fit the place, and fixed-priced meals will be featured. Advertising layouts are also planned for the first of the year.

Grand Nat'l Topper To N.Y. on Play, Film O.O.

London, April 24.

Maurice J. Wilson, managing director Grand National Pictures, who sails for N. Y., May 2, is going over to look at Broadway productions with a view of buying any suitable shows for West End production. If suitable, he plans to adapt same for films to be made in England.

Of his nine weeks in America, he intends to spend three weeks in Hollywood to arrange for distribution in England of indie American films. At the same time he will seek to tie up with indie film producers to jointly produce pix in London.

While in N. Y., Wilson will also see the opening of "Tale of Five Cities," starring Bonar Colleano, on Broadway. Producer made the film in association with Alexander Paal and Boris Morros.

British Films to Be Featured at Scot Fest

Edinburgh, April 24.

British pix will be specially featured at the 1951 International Film Festival to be held here Aug. 19-Sept. 9. It will offer the only opportunity of seeing Festival of British films in composite programs.

New Festival film, "The Magic Box," may be preemed here during the Festival.

Unit Plan For U. S. Majors In Brit. Dropped

London, May 1.

The unit plan, which, with certain exceptions, restricted the doubling of Hollywood and British product on one program since October, 1948, has come to an end. Company toppers, at a meeting of the Motion Picture Assn. here last Thursday (26) decided that circumstances which led to its introduction no longer existed.

The unit plan was announced by Eric Johnston in August, 1948 and went into operation a few weeks later. A few companies were excluded from the scheme, including Universal, which had commitments with the J. Arthur Rank Organization, and United Artists who could not determine policy on behalf of all producer members. At a subsequent date, 20th-Fox withdrew from the scheme.

At the time of its inception, the British film quota stood at 45% and the unit plan was part of the widespread protest being made by Hollywood. The scheme initially was welcomed by exhibitors since it resulted in giving indie theatres wider choice of product.

At last year's Anglo-American monetary talks, Harold Wilson, then Board of Trade prexy, appealed to Americans to end the unit plan. Promise was given by negotiators that the request would be considered, but the deliberations were kept hush-hush until last week's decision was taken.

Anti-Commie Programs Aimed at Czech People Launch NCFE Station

Munich, May 1.

C. D. Jackson, president of the National Committee for a Free Europe, today dedicated a new, powerful radio station of Radio Free Europe that will aim an anti-Communist campaign against Czechoslovakia. The 135-kilowatt station will broadcast in Czech and Slovak language 11½ hours daily, in direct competition with the Communist-run Radio Prague and Radio Bratislava.

This is the first major enlargement of the RFE network, which went on the air from its N. Y. headquarters last July, broadcasting for people behind the Iron Curtain. Additionally, an expansion of the 7½-kilowatt transmitter near Mannheim is also being planned to carry uncensored news and denunciation of Communism into Poland, Hungary, Rumania and Bulgaria.

Significance of the new medium wave station is even greater because of the recent drastic slash in Voice of America appropriations. RFE has the further advantage of being privately backed and unrestricted by diplomatic protocol. There is increased evidence to the effectiveness of RFE broadcasts behind the Iron Curtain, especially demonstrated by the attempts of that regime to jam RFE's broadcasts.

Beauty Contest Winner Wins Role in Brit. Pic

London, April 24.

Joy Oliphant, daughter of film publicists Jack and Julie Oliphant, who won a beauty contest last year, has been given an important role in the Laurel-Gilliat beauty queen film recently retitled, "Lady Godiva Rides Again."

Starring role in the film has been allotted to newcomer Pauline Stroud, who was stand-in for Vera-Allen in the British production of "Happy Go Lovely."

2-Hour BBC Radio Show to Launch Brit. Festival; Kaye, Gracie Toppers

London, May 1.

Maas Checks Up MPEA Operations in Japan

Tokyo, April 24.

Irving Maas, vicepres and general manager of the Motion Picture Export Assn., arrived here last week to look over the MPEA operation in Japan. He will huddle with Charles Mayer, MPEA Tokyo rep who heads the Central Motion Picture Exchange here. CMPE is slated to fold at the end of this year when the MPEA contract with nine major U. S. studios expires.

Maas, who will remain in Japan for approximately three weeks, will go on from here to Europe before returning to N. Y.

Nip Biz Up 20% For U.S. Distribs

Tokyo, April 24.

Fifth anniversary of the reentry of American motion pictures into Japan is being observed here with a sales and promotion campaign that is expected to show at least a 20% increase over last year's biz in a similar drive. Campaign, which lasts until June 9, is being conducted by Central Motion Picture Exchange which distributes the product of nine U. S. majors operating under the banner of the Motion Picture Export Assn.

CMPE set its goal high for the fifth anni celebration, but grosses from all over Japan were 63% over the quota the first week and 35% better in the second stanza. If turnstiles keep turning at the same rate for 12 weeks, increase over last year's campaign figure may exceed the 20% estimate.

Drive was kicked off here with a roadshow preem of "Unconquered" (Par) which did terrific biz. Also unusually strong was the Osaka opener, "Wagonmaster" (RKO). Other big grossers in first-run situations which helped spark the drive were "Night and Day" (WB), "Corvette" (U), "Stagecoach" (UA), "Northwest Passage" (M-Co.), "Jesse James" (20th) "Mark Gorilla" (Col) and "Cheaper by Dozen" (20th).

American pix now are playing full or half-time in 1,131 of Japan's 2,537 theatres. This is an increase of 18% over the number of houses handling American films at the start of 1950. As part of its exploitation CMPE sent a sound-equipped bus from Tokyo to Nagoya and Osaka which made frequent stops at towns and cities to plug U. S. screen product.

U.S. PIX STILL BIG WITH BRITISH PUBLIC

London, April 24.

Of the 376 films 6,500 feet long or over registered in Britain during the year ended March 31 last, 300 came from foreign lands, the remainder from Great Britain. Films varying in length from 3,000 to 6,500 feet totalled 193, of which 144 were of foreign origin. These figures, published by the Board of Trade, show a decrease of five in the number of long British films, and a jump of 17 in the imports.

The number of British shorts registered during the same period was 222 as against 232 in the previous year, while foreign shorts at 496 showed a decline of 23.

A breakdown of the countries of origin of foreign product shows that of the 300 long features registered, 249 came from the U.S.A., 29 from France, 15 from Italy and two from Germany. Sweden, Denmark, Switzerland, Hungary and Liechtenstein accounted for one each. Hollywood also accounted for 142 of the 144 films whose length was between 3,000 and 6,500 feet.

'At War,' 'Tomahawk' for Army
Nuernberg, April 24.

Following films will be released April 29 on the Army's Theatre circuit:

"At War With Army" (Par), "Tomahawk" (U), "Lightning Strikes Twice" (WB) and "Lorna Doone" (WB).

The biggest bill ever lined up for a radio program has been arranged for next Sunday (6) when the British Broadcasting Corp. inaugurates their Festival season of broadcasting. A two hour program, to be done in hourly sections, will be topped by Danny Kaye and Gracie Fields. A half hour's interlude of hymns will separate the two halves.

Leading names from various sections of vaudeville have been recruited for the program. The customary budget ceiling for light programs has been relaxed for the occasion and producers have been urged to bend every effort to launch the season in the biggest possible way.

Among the British names on the program will be Donald Peers, Ted Ray, Max Miller, Frankie Howard, Anne Ziegler & Webster Booth, the Billy Cotton orchestra, G. H. Elliot, and possibly George Robey.

Show will be broadcast from the Playhouse Theatre, which is across the river from the site of the Festival.

Among other big Festival productions will be a radio version of the "Petrified Forest" on May 30. British Broadcasting Corp. has inked Bette Davis and Gary Merrill to play the leads.

U.S. Product Continues Top Grossers in Cuba, Venezuela, Sez Golden

Washington, May 1.

Roundup of the 1950 theatre situation in Venezuela, Canary Islands, Lebanon and Cuba shows a good boxoffice for the past year. Report on these four countries was made today by Nathan D. Golden, director of the National Production Authority's film-photographic products division.

Venezuela's overall film business last year held up to 1949 figures despite the institution of a short curfew in November, which sharply cut attendance. During the first half of the year, attendance was ahead of the first six months of 1949. Several new theatres were completed in 1950, and the U. S. continued to hold a dominant position in the larger key cities. However, in the outlying areas Mexican films grossed better. Venezuela's only film producer is Bolivar Films.

Four new theatres were built last year in Lebanon and the country's first production company turned out one Arabic-language picture, "The Bride of Lebanon." Last year 314 features were released, of which 221 were American.

Since March, 1950, seven new theatres have been opened in the Canary Islands, bringing the total there to 102 houses. Twelve more theatres are under construction. About 225 films are now in circulation in the Canaries, roughly one-third of them being Hollywood product. U. S. holds a smaller share of the market than it did a year ago, but Hollywood and Mexican musicals continue to be the most popular features shown.

Among the significant trends in Cuba during 1950 was the almost complete disappearance of U. S. films dubbed with Spanish dialogue, reports Golden. Films made in Spain gross better than those made in Mexico, although both are Spanish language. During the fourth quarter of last year, 90 features were released in Havana theatres. They grossed \$807,500, of which \$593,600 was earned by American pix.

Rogers' Pic in Scottish Highlands Set by Rep

Glasgow, April 24.

Roy Rogers is expected here in July, with wife, Dale Evans. They are set to make a film in Scotland. Plans for the production, second to be made in Britain in accordance with Herbert J. Yates' recent announcement, are almost complete.

Pic for Rogers, as yet untitled, is about a cowboy in the sheep-lands of Scotland. All available rodeo strength in Britain will be mustered in addition to cowboys who will follow the advance unit from the U. S. Callander, in the Scottish Highlands, will probably be the locale for the film.

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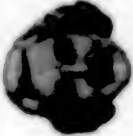


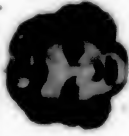


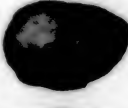

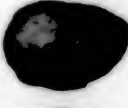








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DATE	TITLE	CAST
JULY	Passage West COLOR BY TECHNICOLOR	 JOHN PAYNE  ARLEEN WHELAN  DENNIS O'KEEFE
	Ace In The Hole	 KIRK DOUGLAS  JAN STERLING
AUGUST	Peking Express HAL WALLIS'	 JOSEPH COTTEN  EDMUND GWENN  CORINNE CALVET
	That's My Boy HAL WALLIS'	 DEAN MARTIN  JERRY LEWIS
	Warpath COLOR BY TECHNICOLOR	 EDMOND O'BRIEN  DEAN JAGGER  FORREST TUCKER  POLLY BERGEN
SEPTEMBER	Here Comes The Groom FRANK CAPRA'S	 BING CROSBY  JANE WYMAN  FRANCHOT TONE  ALEXIS SMITH
	A Place In The Sun GEORGE STEVENS'	 MONTGOMERY CLIFT  ELIZABETH TAYLOR  SHELLEY WINTERS

Rhubarb

Crosswinds

Crosswinds

OCTOBER

Submarine Command

GEORGE STEVENS'

Something To Live For

GEORGE PAL'S

When Worlds Collide

**COLOR BY
TECHNICOLOR**

Darling, How Could You!

Hong Kong
COLOR BY
TECHNICOLOR

Hong Kong

DECEMBER

?? Hope Comedy

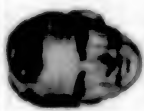
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COAST TO COAST POLL)**



The producer of "Destination Moon" has made this new, and more startling interplanetary fantasy....



JOAN FONTAINE



JOHN LUND



RONALD REAGAN



RHONDA FLEMING



BOB HOPE



HEDY LAMARR

1. **История и значение**
 2. **Виды и классификация**
 3. **Материалы и технологии**
 4. **Конструкция и детали**
 5. **Эксплуатация и обслуживание**
 6. **Безопасность и экология**
 7. **Экономика и рынок**
 8. **Научные исследования**
 9. **Применение в промышленности**
 10. **Заключение**

TITLE	CAST
CECIL B. DEMILLE'S The Greatest Show On Earth COLOR BY TECHNICOLOR SHOOTING	BETTY HUTTON CORNEL WILDE GLORIA GRAHAME ★ JAMES STEWART DOROTHY LAMOUR CHARLTON HESTON
WILLIAM WYLER'S Carrie COMPLETED	LAURENCE OLIVIER MIRIAM HOPKINS ★ JENNIFER JONES EDDIE ALBERT
LEO MCCAREY'S My Son John SHOOTING	HELEN HAYES ROBERT WALKER ★ VAN HEFLIN DEAN JAGGER
HAL WALLIS' The Stooge COMPLETED	DEAN MARTIN EDDIE MAYEHOFF ★ JERRY LEWIS POLLY BERGEN
WILLIAM WYLER'S Detective Story EDITING	KIRK DOUGLAS ★ ELEANOR PARKER WILLIAM BENDIX
PERLBERG and SEATON'S Aaron Slick From Punkin Crick COLOR BY TECHNICOLOR SHOOTING	ALAN YOUNG DINAH SHORE ★ ROBERT MERRILL ADELE JERGENS
HAL WALLIS' Red Mountain COLOR BY TECHNICOLOR COMPLETED	ALAN LADD ARTHUR KENNEDY ★ LIZABETH SCOTT JOHN IRELAND
Flaming Feather COLOR BY TECHNICOLOR COMPLETED	STERLING HAYDEN FORREST TUCKER ARLEEN WHELAN ★ BARBARA RUSH VICTOR JORY RICHARD ARLEN
Rage Of The Vulture SHOOTING	ALAN LADD DEBORAH KERR ★ CORINNE CALVET CHARLES BOYER

Broadway Strand's Big Screen TV

Looked upon by some as the convincer to the recurring rumor on Radio Corp. of America making a "deal" to buy Warner Bros. is the RCA big-screen equipment going into the Warner's Strand on Broadway. However, as the Louis A. Lurie story herewith indicates, the Frisco investor-realtor is the WB buyer.

The only deal RCA is interested in making with the Warners is for a piece of property in Burbank, some 30 acres, for NBC-TV studios, and "that comes to less than \$1,000,000," says General David Sarnoff, board chairman of RCA, parent of the broadcasting company. NBC prexy Joe McConnell had been interested in the acreage for studios. He, Sarnoff and RCA prexy Frank M. Folsom all deny any other WB "deals," although admitting RCA has had "very friendly relations for many years" with the company, as it has also with Spyros Skouras and 20th-Fox because of common interest in the projected development of theatre television.

RCA sold equipment to Warners, hence it is a favored customer, "but the last time I saw Harry M. Warner," says Sarnoff, "was two years ago." And "the last time I saw Warner," adds Folsom, "was at the racetrack, when he gave me a lousy tip on a nag."

Wilk Moves Up to 7th (Exec) Floor in Line With New WB Duties

Jake Wilk, 23-year veteran of the Warner Bros. organization, in a realignment of his duties, moves up to the seventh (executive) floor of the homeoffice building in order to work closer with both the west coast and the eastern organization. In effect it's an extension of his former chores as eastern story editor and as eastern production contact for the Burbank plant. He will purchase unusual play and story material for pix.

Wilk's long experience in dealing with authors, ferreting out material, and searching for story ideas and scripts will be capitalized by a closer coordination with the Burbank (Cal.) producers and the eastern story market. He will go to the Coast May 25 to huddle with Jack L. Warner, studio production veepee.

HARTMAN SETS DOLAN TO HEAD PAR TUNERS

Hollywood, May 1. After a survey by production chief Don Hartman to find a producer with musical background to handle increased program of musicals planned by the company, Paramount is concluding negotiations with Robert Emmett Dolan for latter to assume the producer berth.

Dolan, currently in charge of musical direction of the Perleberg-Seaton "Aaron Slick of Punkin Crick," has been at Paramount the past 10 years handling scores and musical direction on many top productions, many of the filmicals starring Bob Hope and Bing Crosby. Previously, he conducted for many hit Broadway shows and was in radio several years before coming to Hollywood.

H.O. Sales Staff Gets RKO Realignment

Realignment of RKO home-office sales staff has been announced by Robert Mochrie, veepee and general sales manager.

Dan Loventhal, who had headed competitive bidding, was named assistant to Nat Levy, head of the eastern division, succeeding Frank Drumm, who resigned. Francis J. Mooney moved up from contract-approval chief in the north-south division to assistant to Charles Boasberg, division manager. Post was vacated when Carl Peppercorn was named Canadian district manager.

Arthur F. Joswig replaces Mooney. Joswig formerly was assistant to Lou Miller, head of contract approval for the western division. Milton B. Althoff, assistant to Emmet Cashman, print-negative dept. chief, took over Loventhal's former post, while Clarence McGeary, assistant to Irving Cane, head of the contract dept., replaces Joswig.

Joswig, McGeary and Mooney have been with company 26 years, Althoff for 15 and Loventhal six.

In a publicity department change, Robert Boehnel has taken over all short subjects promotion.

Set as McEldowney Aide

Ben Babb, former eastern representative to N. Peter Rathvon, is now serving as special assistant to producer Ken McEldowney in negotiating a distribution deal for "The River."

McEldowney, head of Oriental International Productions, made the film in India.

UP TO 60% B.O. CUT BY DET. TRANSIT WALKOUT

Detroit, May 1.

A strike by bus and streetcar operators, now in its second week, is cutting terrifically into grosses of downtown houses and having a slightly lesser effect on nabe houses.

Dillon Krepps, manager of the United Artists, said his biz has been nipped by 60%. He said only 300 patrons were in his 1,900-seat theatre Friday night. He counted only slightly more customers for the first show Saturday night and then went home. He added: "It was the first time in my 20 years as an exhibitor that I have left a theatre on a Saturday night because of no biz."

David M. Idzal, manager of the Fox, said his biz was off about half. Spokesmen at United Detroit Theatres said they had not arrived at a percentage figure but that the decrease in biz was appreciable.

The Downtown, 2,900-seat, Balaban-owned house, has closed "for the duration of the strike." However, it cannot be said that the strike closed the theatre. The house is being run on a policy of opening and closing whenever the management thinks it cannot obtain profitable product.

Some nabe house operators felt they might gain some of the persons who ordinarily would patronize downtown houses, but this has not materialized.

GOLDWYN, DISNEY MAKE DEAL FOR JAP MARKET

Hollywood, May 1.

First indie producers to invade the postwar market in Japan are Samuel Goldwyn and Walt Disney, through a deal arranged by Morton Feller with Daiel Motion Picture Co. of Tokyo. Hitherto the majors controlled the Jap market through the Motion Picture Export Assn.

Total of 290 import licenses for American films will be made available this year by the Japanese government.

RD-DR's Next to Be 'Walk East' Spy Pic

"Walk East on Beacon Street" will be the next pic to be produced by RD-DR (Reader's Digest-Louis de Rochemont) Corp. Film has an espionage theme and will be produced in and around Boston.

Company's latest pic, "The Whistle at Eaton Falls," will be released by Columbia this summer. This will be the first under Col's four-year distribution deal with RD-DR. Pic was shot in its entirety on location in Portsmouth, N. H., with Lloyd Bridges and Dorothy Gish starred. Robert Siodmak directed.

RD-DR will deliver one picture a year under the Col pact.

Big Realty Operator

It's axiomatic in San Francisco that there isn't a choice realty corner in which Louis A. Lurie isn't interested. He recently bought two downtown office buildings in Chicago at a reported \$13,000,000 cash deal.

The west building of the WB New York homeoffice, 325 W. 44 St., is virtually set as a package for disposal, since streamlining will consolidate all departments into the original main office building at 321 W. 44. This backs into 45th St., leaving the No. 326 building available for sale. It represents a choice property in the near Times Square belt.

Lurie Buying WB

Continued from page 1

tion. The latter aspect was already cut out for them by Government edict to divorce WB Theatres from production-distribution.

Lurie's syndicate is buying the WB working control chiefly for its realty values, which it plans to liquidate. Lurie says he will operate the studios himself, or with "competent assistance," adding that production veepee Jack Warner has agreed to "stay on for six or eight months—and I hope he'll stay on indefinitely."

(Louis B. Mayer is reported, without confirmation, as possible production head of the Burbank plant eventually should he not resolve his off-reported schism with Loew-Metro prexy Nicholas M. Schenck).

Realty Held Very Valuable

Warners' realty holdings in Philadelphia, Washington, Albany, Pittsburgh, Harrisburg, Syracuse, Baltimore, Los Angeles and New York are deemed particularly valuable. The 480 theatres are operated via 10 zone managements. There are also foreign theatre holdings. The Warner Theatre and office building on Hollywood Blvd., Hollywood, compares with the fruitful revenues the Warners de-ditto the Chicago flagships, the Avalon and Capitol Theatre buildings. Likewise, their other theatre-office buildings are rich revenue-

Previous Dickers

This deal differs from the St. Fabian-Serge Semenenko (First National Bank of Boston) and Robert Lehman (Lehman Bros.) dickers in that their bids were for \$80,000,000 for all the outstanding stock. That would have represented \$20,000,000 to the three Warner brothers, and a potential capital gain of \$5,000,000 to each, instead of the \$6,000,000 each under the Louis A. Lurie syndicate buyout for their 24% control.

Lehman, who is on the 20th Century-Fox Film board and no stranger to the picture business, wanted to liquidate the theatre holdings only as a realty deal.

Last WB proxy statement listed the capital stock and surplus of the theatre outfit, as of Aug. 31, at \$80,423,375; the picture company at \$49,730,285.

producers, apart from the cinemas proper. Many are choice realty parcels, and Lurie, who is also a realtor and banker, mostly cottoned to these aspects.

Wall St. activity in WB stock since the middle of last week, sending it up over two points and closing yesterday (Tues.) at 13½, cued something stirring. This came on the heels of the drastic personnel cuts at the studio and, to a lesser degree, in New York. Many department heads and other veterans were let-out and few producers have more than week-to-week deals. There are few stars, players and directors under term contracts.

Lurie expects to come east with Jack Warner, although the latter may precede him to New York by a couple of days, arriving this Friday (4). The WB production chief flew in and out of New York with in a week, and then shuttles back this weekend. Harry Warner, meantime, had plans to hibernate in Saratoga Springs until the legalities were finalized.

Allen & Co., 30 Broad Street, N. Y., are the underwriters. Charlie Allen controls Colorado Fuel & Iron Corp.

Rubin Ankles RKO

Hollywood, May 1.

Stanley Rubin, after two years as producer at RKO, is anking the lot when he completes editing on "Behave Yourself" for the Wald Krassa unit. He announced his intention to marry actress Coleen Gray and take a long honeymoon in Mexico and South America.

While on the RKO lot Rubin scripted "Macao" and produced "Target" before joining W.K.

2 N.Y. Indie Exhib Groups Agree On Setup for Industry Ballyhoo

\$6,000,000 to Each

The 24% in Warner Bros. Pictures owned by the three brothers, at the \$15 figure, represents \$25,000,000 for the 170,000 shares owned or controlled by the three brothers and their families.

That figures \$8,000,000 each, or \$6,000,000 capital gain, less the 25% tax.

Govt. Weighs SWG TV Coin Demand

Hollywood, May 1.

Argument between the Screen Writers Guild and the Independent Motion Picture Producers Assn. over added payment for scripts transferred to television will be resumed Thursday (5) with John A. Pfau and John A. Burke functioning as Federal mediators. Last week's meeting ended with both sides still unsatisfied but hopeful of a solution.

Guild representatives contend that television is a medium entirely separate from theatrical film presentation, and that writers must have security through participation in the revenue derived by indie producers through TV. Producers hold that TV is merely another outlet for films, like the 16m home field, which has been in operation for years. They declare, further, that other talent groups and unions are demanding a split of the television revenue, and that no agreement could be made with the writers without a deal covering the other groups. Pfau and Burke will try to work out a formula embracing the entire film industry.

WB SKED UNCHANGED BY PERSONNEL CUTS

Hollywood, May 1.

Regardless of recent wholesale discharges of studio personnel, Warners is going ahead with its production schedule as planned. Unit headed by Lewis Seiler, as director, left for Fort Knox to shoot backgrounds for "The Tanks Are Coming," a war picture to be produced by Bryan Foy, starting May 15.

Meanwhile, Gordon Hollingshead is readying a Technicolor short, "The Land of Everyday Miracles," featuring the achievements of American inventors who have advanced the welfare of the world. Picture is the latest in a series of patriotic shorts.

Product Shortage Cues L.A. Orpheum Shutdown

Los Angeles, May 1.

Orpheum Theatre, downtown deluxer, posted a closing-notice effective May 10 because of inability to book enough top product to sustain the operation costs. Notice contains a threat of possible legal action against major distributors under the anti-trust law.

Most majors have their own established outlets for showcasing their product in the L.A. territory. Independent exhibitors are permitted to bid for top pictures but competitive bidding causes rentals to soar too high for profitable showing. As a result the Orpheum has been running into the red. Last bill slated for the house consists of "Santa Fe" and "Fury of the Congo," set to close May 10.

TV Potentials

The same television potentials that had the rumor factory focusing RCA into a supposed deal with WB now redounds to Louis A. Lurie's syndicate. It gives Lurie a vast backlog of film product for possible video usages in the future.

Historians recall WB's pyramiding mergers having absorbed the old World Film product, First National, Vitagraph, Distinctive Pictures and other releases, all under the single WB banner. The Warner Pathe Newsreel has always been figured as another TV hedge.

N. Y.'s two exhibitor groups—Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatre Assn.—have formally agreed on setting up machinery for an intensive public relations campaign designed to enhance the prestige of the industry at large, in addition to bolstering the b.o.

Idea has been tossed about in N. Y. exhib circles for some time and, following some lagging trade interest, was revived at a joint meeting of the two orgs last week. Implementing the plan was the appointment yesterday (Tues.) of Lynn Farnol, veteran film public relations exec, who will serve as special rep on the drive. Farnol and staff will establish a service organization which will supply all theatres in the area with campaign material and generally coordinate mutually beneficial activities of all theatremen.

Aim is to get the drive rolling at the earliest, with only specific projects to be placed on the program. It's understood original suggestions called for lofty and general plans which resulted in lack of full exhib unanimity in support of the overall campaign.

Decision now is to stick to basic promotions such as contests for theatregoers, contacts with community and fraternal organizations, assorted time-tested ballyhoo stunts on an institutional level and various other ideas to be considered at future meetings of the two exhib outfits.

Also on the agenda is an undertaking to bring newspapers, radio stations and telecasters into the campaign in a cooperative effort. This ties in with the fundamental plan of approaching the public through every available agency.

Specific target will be youngsters and in this respect continuing tie-ins with schools will be sought.

Key figures in developing the campaign are Fred Schwartz, Leo Brecher, Oscar Doob, Ed Rugoff, Harry Brandt, Sol Schwartz and Max Cohen. Brecher heads MMPTA and Brandt is ITOA top-fer.

NESBITT, SODA POP OP, INTO FILM ANGELING

Hollywood, May 1.

Charles Nesbitt, softdrink bottler, has inked to finance 10 pix which Brucks Randall will make under the Atlantic Productions tag in the next five years. First will be "40 Notches," based on career of John Wesley Hardin, one time Texas killer. Randall is trying to get John Wayne for the role.

Randall also is readying a separate program under his International Productions banner, nearing deal with United Artists for two-films-a-year setup. First would be a Dan Duryea starrer about the Los Angeles police department. Second is tentative tagged "Crack-up."

Many Chi Loop 1st-Runs Hike Admission Scales

Chicago, May 1.

Long awaited admission price hike at Loop first-run houses is currently on the way to a clean sweep. Move was started last month when RKO's Grand Theatre cut its matinee scale, and kept a straight 98c bottom.

Chicago Theatre, which adopted a constant 98c levy for the Josephine Baker stand recently, will continue with that setup. Oriental Theatre likewise did away with the 55c matinee price last Thursday (26). This leaves only four Loop houses—Palace, United Artists, Roosevelt, and State-Lake—with a 55-98c admission. All four may soon drop the lower price.

3 Oppose Extra Slate

Hollywood, May 1.

Screen Extras Guild will have three independent candidates running against the official slate of nominees for officers and board members in the annual election.

Indies are Walter S. Bacon, running for president, and Philip "Monk" Friedman and King Lockwood for seats on the board of directors.

Senate Pays Tribute to Video, Newsreels for Crime Quiz Coverage

Washington, May 1.

Senate Crime Committee today (Tues.) in its report: (1) paid tribute to TV's coverage of the Kefauver hearings; (2) kudosed the newsreels for their coverage; (3) repeated a previous recommendation that the Federal Communications Commission regulate interstate transmission of betting information; and, (4) recommended that a code of Congressional procedures be worked out to insure "the continuing dignity and, maximum effectiveness of legislative proceedings which might be televised, as well as to preserve the Constitutional rights of citizens."

Commenting on the refusal of several witnesses to be lensed by TV and the newsreels, or to have their voices picked up by radio on the grounds of invasion of their privacy, the report said that the committee strongly felt the stated grounds for refusal to testify was "actually a subterfuge for a more cogent reason."

Paying tribute to TV, the committee said it recognized that a major part of the credit for the hearings' vital impact was due to TV. "Never, prior to that time (the N.Y. hearings), had a Congressional hearing received such a public airing or viewing, nor before such a large audience," the report declared. Estimating that 30,000,000 persons watched its telecasts, the committee said that "TV had a salutary effect" in awakening public interest. It added, "TV can undoubtedly be a tremendous power; as a means of public education it is superb."

Committee recommended that transmission of gambling information by radio, TV or other interstate communications media be regulated by the FCC as a curb on interstate gambling. While this would place an extra burden on the FCC, the committee said it feels the FCC is well equipped to handle the matter.

Lauding the newsreels for their part in the probe coverage, the committee said that a film, nearly one hour long and "graphically depicting" highlights of the sessions, was seen by an audience of millions in the nation's theatres.

20th-Fox Multiple Run In Greater Cincy NSH

Cincinnati, May 1.

Inaugural week of 20th-Fox's first-run switch to multiple non-major stands in Greater Cincy lost (L. 1,300-seat Cox, only downtown house, in the setup of four theatres and one drive-in on Sunday (29) after the fifth day. Kickoff, with single feature, "Follow the Sun," bids to gross \$10,000 on week under nabes' spread policy, with 55-75c scale.

Joe Rosen, distrib's area chief, declined to comment on business figure but classed the daily results as satisfactory. He said that weekly bookings of 14 more single features will be carried out.

Cox formerly a legit house, was an indie operation on a rental basis. Brutal receipts resulted in the folding. Other stands in setup are: the 1,800-car drive-in (did good weekend trade), and three nabes, Madison, 1,100-seater, in Covington, Ky., opposite Cincy; the 1,200-seat Valley in Roselawn, and 1,000-seat Covedale in Price Hill.

Tom Arnold Aide to N.Y.

London, May 1.

With the return of English impresario, Tom Arnold, from N.Y. after two weeks, his aide, Clem Bulson, planned to the U. S. April 27 to set deals started by Arnold during his short stay. Biz comprises several circus acts currently appearing in Ringling and other major circuses, for Arnold's Christmas circus at Harringay Arena, London; several acts for Arnold's touring musicals and for his Christmas pantomimes, which generally number around eight.

Arnold also has a Broadway musical in which he is interested in getting for the Palace Theatre to follow the late Ivo Novello's current "King's Rhapsody."

Man Bites Dog

Cleveland, May 1.

Exhibitors representing about 100 Cleveland theatres paid W. Ward Marsh, veteran pic critic of Cleveland Plain Dealer, a tribute for his "fine, constructive work in reviewing and promoting interest in films here."

Wristwatch and a hand-lettered autographed scroll expressing their "unanimous vote of thanks and friendship" was presented to Marsh last Thursday (26) by a committee composed of Sid Holland, Fred Holzworth and Frank Cost. They delegated the actual presentation to William G. Vorpe, Sunday editor of the P.D., in an impromptu ceremony that caught the reviewer by surprise during his working hours. Testimonial was "purely spontaneous, voluntary and right from the heart of Cleveland's Film Row," declared committee's spokesman.

OMAHA CITES GOOD BIZ FOR TV-PROOF THEATRE

Omaha, May 1.

Story in VARIETY recently about "TV-proof theatres"—theatres for special pix—awakened exhibitors here to a consideration of the facts. Policy of Ralph D. Goldberg in his Dundee Theatre is cited as an example proving that a specialized theatre can pay.

Goldberg's Dundee, 750-capacity, is located in the business section of the city's best residential area. The house three years ago was converted to playing pictures that other exhibitors shunned as having no boxoffice appeal. Goldberg determined to give the matter a trial, arguing that in a city of 300,000 there should be at least support for one house of the type. English pictures, other European product, "arty" pictures and the like were booked in steadily despite skimpy starting attendance. With large newspaper space, direct-mail publicity and other dignified methods, the Dundee started to draw until today it is doing very satisfactory business.

Residents of Dundee area, who are well able to buy the most expensive TV sets, are patrons of the Dundee theatre. Asked about TV and theatre, they admit that on special nights, when the Dundee is running an unusual picture, they forget their TV and go to the theatre. For instance, "Of Men and Music" (20th), which ran a week, was held over.

All this happens in the strongest TV sector of the city, where practically all of the fine homes and apartments have sets. Other sections, where TV is not so numerous, are complaining of poorer attendance. The Dundee's draw is becoming city-wide.

2 St. Louis Theatres Get 14G Return in Tax Nix

St. Louis, May 1.

Two St. Louis County film houses, the Richmond, a St. Louis Ambs. Co. unit, and the Esquire, indie-owned, have received a total of \$14,000 in taxes that were illegally collected by the city fathers of Richmond Heights, in which both are located. Coin was collected via a 5% gross receipts ordinance that the theatreowners contested in the courts.

Last February Circuit Judge Fred E. Mueller, before whom the case was tried, ruled the tax was invalid, holding that it was a revenue measure and not a licensing fee. The tax had been paid under protest since Aug. 16, 1948. Under the stipulation filed in court, the Esquire will receive \$10,000 and the Richmond \$4,000.

Boetticher to U-I

Hollywood, May 1.

Oscar "Budd" Boetticher, recent director of "Bullfighter and the Lady" for Republic, moved over to Universal-International under a new seven-year contract.

First picture under the new pact will be a Technicolor production, "The Cimarron Kid," starring Audie Murphy.

Theatre Admish, Pic Rents Exempt in DPA Extension

Washington, May 1.

Bill to extend the Defense Production Act for two years, until June 30, 1953, has been sent to Congress by the Administration. No change would be made in existing exemptions.

Therefore, theatre admission prices and film rents would be exempt from the price ceilings, as would advertising rates charged by radio and TV stations. Wage controls would also continue as they are. This means that the recent interpretation, which permits certain contract increases for motion picture industry talent, would continue.

Yank Stockpiling Of Chemicals Blamed In Eng. for Lab Crisis

London, April 24.

American stockpiling of sulphur and other essential film chemicals is blamed for a critical laboratory situation that may restrict release of new British and Hollywood product in Britain within five weeks. Onus was placed directly upon the U. S. government by members of the Assn. of Cine & Allied Technicians at the organization's annual conclave held over the weekend.

Reportedly, some labs are down to four weeks' supplies, and the printing of both British and Hollywood pictures are threatened unless basic chemicals are obtained soon. Shortage of sulphur and sulphur derivatives caused Washington to slice exports of these essentials drastically at the end of 1950. As a result a sharp increase in lab unemployment is feared. Kodak already has posted layoff warning notices to its staff.

Meanwhile, ACAT's general secretary, George Elvin, and Tom O'Brien, M. P. and general secretary of the National Assn. of Theatrical & Kinematograph Employees, have cabled Richard Walsh, who heads the International Alliance of Theatrical Stage Employees, to intervene in behalf of British lab workers. It's also understood that distributors here have asked the London bureau of the Motion Picture Assn. of America to intercede on behalf of the entire industry.

Gravity of the situation is emphasized by a prediction of a top official of J. Arthur Rank's Denham Film Laboratories that the sulphur shortage will stop release of new British and American pix within five weeks. Rank lab prints about half of all product distributed in Britain. General custom calls for only one print to be brought from the U. S., and others are processed from the original as required.

ACAT annual meet also saw the election of Sir Laurence Olivier as a veepee of the organization.

Mila Parley's Label Suit Settled in London

London, May 1.

Action for libel and breach of contract brought by French actress Mila Parley against Gainsborough Pictures was settled in the High Court last Thursday (26) on payment of damages amounting to £2,828. Through her counsel, Miss Parley said she was signed in 1948 for a co-starring part in "Cockpit," but after the film had been completed, the company decided to reshoot a number of scenes. She was not available, owing to other professional engagements, to take part, but was prepared to do so at a later date, when certain scenes were retaken.

The company, it was stated, remade the film with another actress and changed the title to the "Lost People." Unfortunately, they did not retake all the scenes and Miss Parley was left in some as one of the crowd. She was in full view so as to be clearly recognizable, with the result that it appeared as if she had been reduced to taking a minor or crowd role.

Deejays Inked for Pic

Hollywood, May 1.

Maurice Duke signed six more platter-spinners as guest artists for his Allied Artists production, "Disc Jockey."

Newcomers are: Bill Gordon, WHK, Cleveland; Gil Newsome, KWK, St. Louis; Norman Prescott, WORL, Boston; Ed Gallagher, WTOP, Washington, D. C., and Larry Wilson, WNOE, New Orleans.

Inside Stuff—Pictures

Arch Oboler has taken good-natured issue with New York Post film critic Archer Winsten in the latter's review of Oboler's first independent production, "Five," which is being released by Columbia. In describing the character of the mountain climber, who had survived the atomic blast that had reduced the world to the last five persons on earth, which is the theme of the picture, Winsten took issue with the character, "who had survived because he was on top of Mt. Everest" at the time of the blast. In noting how the mountain climber is the villain of the pic, Winsten described Oboler as a "miserable desk-bound Alpinophile. . . . As anyone knows, a conqueror of Everest would be a man of inestimable fortitude, nobility and self-sacrificing cooperation. Instead, this mountaineer is trickster, murderer and woman snatcher." To indicate that he knows what he was writing about, Oboler has sent Winsten a photo of himself and a guide reaching the top of Mt. Kenya (16,000 feet), Africa, three years ago. It was an expedition that started out as a party of 40, with Oboler reporting that only he and the guide reached the top. And he even had a portable tape-recorder with him, too.

For over 20 years Jules C. Stein has been collecting antique English and French period furniture, bringing it over literally in shiploads and invariably purchased at a "price." The Music Corp. of America board chairman and his sister, Adele (Mrs. Charles Miller, wife of the MCA veepee in N.Y.), have always had a flair for antiques, with result that the various branch offices, most notably the New York and Beverly Hills establishments, are not only richly furnished in a manner obtuse to the average 10%er but, in actuality, the intrinsic value of the furniture has multiplied.

It has reached the proportions where the Parke-Bernet Gallery in N. Y. will now do an appraisal of the furnishings, which run the gamut from rare rugs to furniture, and at the same time achieve an inventory for the company, for the first time. The gallery will also present it in booklet form.

Production company set up by Jack Broder has no connection with Realart Pictures, of which Broder is vice president. Budd Rogers, executive vice prez of Realart, said in N. Y. Monday (30) that there was a mistaken belief in trade circles that Realart was going into production. Realart's contract with Universal-International, for distribution of U-I's oldies, prevents reissue company from handling any other product.

New company, under tag of Jack Broder Productions, has mapped a program of eight exploitation pix, first of which, "Two-Dollar Better," currently is in production in Hollywood. Rogers will head up sales for the new company, in addition to handling distribution for Realart.

Arthur B. Krim, president of United Artists, may make his headquarters on the Coast, instead of N. Y. /Almost his full time is now required in the east because of the constant work required on the various problems which have cropped up since he took over the distribution company last February. However, when all matters are straightened out and UA develops a smooth operation, the prexy probably will spend most of his time in Hollywood, making trips to the homeoffice periodically. In this event, it's figured there'll be no need to appoint an executive UA liaison with the indie producers. This is the spot vacated by George Bagnall.

Actress Marian Seldes, currently working in a documentary being filmed in Westchester County, N. Y., reveals some of the hazards of location shooting in the east. Every morning before the cameras start rolling, a production aide has to fire several rounds from a shotgun, to scare away the birds whose chirping would otherwise mar the soundtrack.

At intervals throughout the day, various others have to chase away curious urchins, who swarm around virtually underfoot, getting in everyone's way and making noise. Sometimes getting rid of the kids involves stone-throwing skirmishes.

Dinah Shore, Alan Young and Robert Merrill have been ordered to make no more personal appearances until completion of the Periberg-Seaton production, "Aaron Slick From Punkin Crick," at Paramount. Shooting schedule has been arranged to permit Miss Shore and Young to handle their radio and TV chores one day per week, but Periberg put his foot down when more than 50 requests were made for personals by the trio of principals.

Three new releases in the Screen Magazine Series have been produced by the Department of Public Information of the United Nations. One-reelers are non-copyright and are available in 16m and 35m in English, French, Spanish and Portuguese language versions. Titles of the new trio are "UN Votes Independence for Libya by 1952," "UN Laboratory Aids Fight on Opium Smuggling" and "UN at Work on World System of Road Signs."

Current approval of Metro's film biography, "The Great Caruso," which promises to click at the boxoffice, recalls the time when the noted Metropolitan tenor was not so hot as a film star, even though he was at the peak of his career as a singer. Back in 1918 Paramount made two silent features starring Caruso. The first, "My Cousin," was a financial dud; the second was tossed on the shelf.

British Information Services has compiled a nine-page bibliography of 25 16m sound films on Civil Defense and various books and pamphlets dealing with the same subject. Bibliography will be mailed free to those who write for it to BIS, 30 Rockefeller Plaza, N. Y. Pix are mostly one and two reels. Majority shows what firefighting techniques were used in the bombings of London during the last war.

Motion Picture Assn. of America's title bureau has been asked to arbitrate a hassle between Paramount and Thor Productions over "No Room for the Groom." Par says it sounds too much like its own Bing Crosby starrer, "Here Comes the Groom." Bert Friedlob, president of Thor, says nobody has a copyright on grooms. He points out that UI recently made a picture titled "The Groom Wore Spurs."

'Vadis' Selling Plans

Continued from page 1

market which "Vadis," because of its theme, is likely to attract, much less than \$11,000,000 domestically will be required, of course. However, it's still a multi-million dollar epic which demands maximum revenue if M-G is going to come out on top.

Most common industry guess is the distrib will look for extended first-runs in key cities on something of a roadshow policy. The results of these, it's figured, will determine the plans for subsequent-run.

Sitting in at the Hotel Astor

conclude with sales managers John P. Byrne, eastern; Rudolph Berger, southern; John S. Allen, southwestern; John J. Maloney, central; Burtus Bishop, Jr., mid-west, and George A. Hickey, western. They'll be accompanied by their homeoffice assistants. Also present will include Edward M. Saunders, assistant general sales manager; distribution exec Charles M. Reagan, and Henderson M. Richey, head of exhibitor relations, plus others from the h.o.

“JUST

WHAT THE THEATRES OF AMERICA
NEED TODAY!” —JAY EMANUEL, EXHIBITOR

“THIS

IS THE KIND OF ENTERTAINMENT
THAT WILL BRING MILLIONS FLOCKING
TO THE THEATRES!” —FILM BULLETIN



There's No Business Like **20** Business!
CENTURY-FOX

Six Indicted in N. Y. on Kickback, Charge 500G Candy Rap in Theatres

An alleged kickback racket, in which candy concessionaires for grind film theatres in various sections of New York City were said to have been victimized of \$500,000 in wages over a six-year period, came to light last week with the conspiracy indictment of six persons, most of whom are officials of the Sanitary Automatic Candy Corp.

Indicted, according to findings by N.Y. District Attorney Frank S. Hogan, are Beatrice Richer, secretary-treasurer of the Amusement Clerks and Concessionaires Employees Union, Local 1115-C, AFL; Benjamin Sherman, SAC vice-president; Morris Stein, a concession manager; Leo Silver, a former SAC employee; and Barney Schlesinger, onetime assistant to Silver.

All defendants pleaded not guilty before General Sessions Justice Jonah Goldstein, who released them in \$1,500 bail each, pending trial. Sixth individual named in the indictment is under surveillance but as of yesterday (Tues.) had not been arrested. Hogan revealed that a lengthy investigation of the racket also resulted in the seizure of ex-convict Jacob Bernoff as a parole violator. He was said to have used Miss Richer as a "dummy" in running the concessionaires union.

Behind the indictments are two civil suits which were brought more than a year ago by some 17 "chargemen" employees of SAC against the company and the union through the workers' attorneys, Katz & Wolchok. One action, filed in Bronx Supreme Court, seeks the return of \$500,000 in salaries allegedly extorted from SAC employees. Other suit, pending in N. Y. Supreme Court, asks an accounting from the union.

Explaining the asserted kickback, Hogan declared that the "chargemen" were SAC employees who operated candy concessions in various theatres for 20% of the gross sales. But, he added, as much as 80% of their own take was repaid to the company under duress.

In 1949 SAC was a subsidiary of the ABC Vending Corp., it was disclosed, but whether the tie still exists is being investigated by Katz & Wolchok. Reportedly the largest candy concession firm in the U. S., ABC is said to hold contracts with the Shuberts, Warner circuit, RKO, Interboro Theatres and other houses.

One chargeman told VARIETY that the kickback racket developed during the war, when most regular SAC employees were in the service. The concessionaires union moved in, he said, via favorable contracts with SAC. Company demands for salary kickbacks followed. Often the situation was so bleak, the informant claimed, that the chargemen had to borrow from "shylocks" to pay the kickback. When the workers protested, they allegedly were rebuffed with, "If you don't like the job, quit!" Blackbills and houndings were also said to be common.

Following the six-person indictment, Sherman's attorney, Murray Gurfel, stated the case "arose out of a civil action started by disgruntled persons who operated candy concessions in various theatres." He contended that the SAC officials "aren't charged with stealing money or receiving any part of the kickback, but with a technical violation that calls for court interpretation." He said he would move for dismissal of the indictment.

Schenck-Mayer

Continued from page 3

out the reported differences with Schenck or bowing out.

Only comment made by Schenck was that the N. Y. meeting had been set but Mayer may have decided to go back to the Coast first, causing the postponement.

Meanwhile, studio exec Benjamin Thau, long associated with both Schenck and Mayer, has been in N. Y. the past two days, reportedly exerting efforts to effect a Schenck-Mayer reconciliation as being in the best interest of the company. Thau sails tomorrow (Thurs.) for Naples on the Independence.

The Waterfield Shift

Hollywood, May 1.

Bob Waterfield, husband of Jane Russell, shifted from the gridiron to the screen for his debut as an actor in Columbia's "Jungle Jim and the Giant Killer," starring Johnny Weissmuller.

Next fall Waterfield will resume his old job as quarterback of the L.A. Rams.

Soviet Rawstock Gets U.S. Brush

Reps of Russian rawstock manufacturers have been trying to peddle nitrate film in the U. S. market, but apparently with no takers. Around 13,000,000 feet were offered two weeks ago and 30,000,000 feet a few weeks before.

Lack of buyers of the film has a deeper significance than the fact that U. S. pic industry has switched entirely from nitrate to acetate stock. U. S. film suppliers point out that if the rawstock shortage were as serious as believed by some, the Russian film would be snapped up as an emergency measure.

While film exchanges now are equipped to handle only acetate, they could revamp their setups to allow for the inflammable film in case of a shortage crisis. Because of a steady supply of acetate, even though there is no surplus, the Russian supply is being given the go-by.

U UPS SIMONELLI TO EASTERN AD-PUB HEAD

Charles Simonelli has been promoted from Universal's exploitation chief to manager of the company's eastern advertising-publicity department. Appointment was announced yesterday (Tues.) in N. Y. by David A. Lipton, U's ad-pub v.p.

In the new post, Simonelli will continue to serve as exploitation head. Department chiefs under him in the setup will be Philip Gerard, eastern publicity manager, and Jeff Livingston, ad topper.

Meanwhile, Lipton and studio publicity chief Al Horwits, who have been in N. Y. mapping campaigns for upcoming U product, will return to their studio headquarters at the end of this week.

Horwits is going by way of Louisville where he'll arrange a screening of "Francis Goes to the Races" for sports writers covering the Kentucky Derby.

2 Preems for K. C.

Kansas City, May 1.

World preems are getting to be a weekly affair here, Columbia breaking in "Santa Fe" at the Midland last week (26), and Paramount shoving off "Appointment With Danger" at the Paramount tomorrow (2).

Sears-UA

Continued from page 3

ing eliminated one major distribution entity.

Sears' retirement contract called for \$35,000 per annum for 10 years, but in the internal corporate hassle with Mary Pickford, Charles Chaplin and a brief successor management comprising Paul V. McNutt, Frank L. McNamee-Max Kravetz, and now the latest (Arthur B. Krim, Matty Fox & Co.), \$120,000 in salary became due him. He settled the matter by adding the 120G onto the \$350,000 gross for the ensuing 10 years, and the \$475,000 (approximately) now becomes paid off to him at the rate of 47½G a year.

A plan for the liquidation of independent picture production corporations may engage him in the future, but any doubts about competitiveness with UA would have to be clarified and approved by the company.

Briefs From the Lots

Hollywood, May 1.

Richard Widmark renewed for another year at 20th-Fox... Rosemary DeCamp plays a featured role in "The Dark Page" at Columbia... Joan Davis signed for two pictures at Columbia, with Edward Bernds assigned to write the first screenplay... Wallace MacDonald will produce "Corky of Gasoline Alley," next in Columbia's series based on the comic strip... John Ringling North checked in at Paramount to make his screen bow, playing John Ringling North in "The Greatest Show on Earth"... Ul borrowed William Powell from Metro to star in "The Treasure of Franchard," Leonard Goldstein production... Jeffrey Hunter's player option picked up by 20th-Fox.

Dan Dailey, after a leave of absence, returns to 20th-Fox for "Mabel and Me," to be directed by Henry Levin as the first assignment under his new contract... Robert Arthur will produce "Smile Please," based on a novel by Mildred S. Topp, at Warners... Sidney Sheldon will script as well as produce "American Beauty" as his second chore at Metro... Gordon Douglas assigned to direct "Come Fill the Cup," next James Cagney starrer at Warners... Arthur Arling's cameraman option picked up by 20th-Fox... Major George E. Andrews will function as technical adviser on Warners' "Starlift"... Drew Pearson checked in at 20th-Fox for a commentator role in "The Day the Earth Stood Still"... Samuel G. Engel signed a straight seven-year producer contract at 20th-Fox and was handed production reins on "Red Skies of Montana," "Belles on Their Toes," "Evangeline" and "On to Oregon."

Merle Oberon goes to London next month to costar with Richard Conte in "Twenty-Four Hours," to be directed by Victor Saville... Stanley Kramer bought "The 5000 Fingers of Dr. T," a fantasy by Ted Geisel... Dan Duray and Bobby Driscoll will costar in "Chicago Calling" for Arrowhead Productions at Motio... Picture Center... Ray Montgomery joined the "Las Vegas Story" cast at RKO... Boris Karloff plays a heavy in the Charles Laughton starrer, "The Door," at UI... Robert Ryan goes on loan from RKO to UI for the top role in "Broncho Busters."

David Boehm signed a writer contract at Metro and was assigned to develop several of his own story ideas... James Brown drew a key role in "The Sea Hornet," to be produced and directed by Joseph Kane at Republic... Dorothy Parker and Speed Lumsden scripting "Country Club" for the Wald-Krasna unit at RKO... Rex Allen's next outer at Republic is "Winds of Monterey"... UI registered "A Soldier Takes a Wife," a switch on Metro's 1946 production, "The Sailor Takes a Wife"... Charles Laughton signed with UI to star in "The Door," based on Robert Louis Stevenson's "The Sire of Malotroit's Door," with Ted Richmond producing.

Gordon Griffith's first assignments under his new producer contract with Wald-Krasna are "The Harder They Fall" and "The Big River"... Harry Ruby will collaborate with George Wexler on the screenplay of "Lovely to Look At," forthcoming Arthur Freed musical at Metro... MacDonald Carey will play the male lead, opposite Claudette Colbert in "Don't Call Me Mother" at 20th-Fox... Alan Napier drew a featured spot in "The Blue Veil" at RKO... Moppet contracts of Virginia Hall and Nancy Hale at Paramount approved by Superior Court... Martha Stewart grabbed a singing role in "Aaron Slick from Punkin Crick," Perleberg-Seaton production at Paramount... Irving Brecher will direct "Somebody Loves Me," starring Betty Hutton, at Paramount.

Buddy Baer signed to play the giant in "Abbott and Costello and Jack and the Beanstalk"... Edmund Grainger negotiating with Les Tremayne for roles in "African Intrigue" and "Blackbeard the Pirate," both of which will be filmed abroad... Ray Rogers' next gallop at Republic will be "Pals of the Golden West"... Paul Jones will produce "Sad Sack" as a starrer for Alan Young at Paramount... Kathryn Grayson and Howard Keel joined Marge and Gower Champion as cast toppers in Metro's "Lovely to Look At"... "Silver City" is the final tag on Nat Holt's western production, "High Vermilion"... Russ Morgan signed as musical director on "Disk Jockey," Maurice Duke production for Allied Artists release.

Drop '51 Locarno Fest; Blame Competish, Films

Zurich, April 24.

The sixth International Film Festival at Locarno, Switzerland, will be skipped this year the official Swiss Festival Committee has announced. Next festival will not be held before July in 1952. This sudden decision is motivated by the fact that several other film festivals are being held throughout Europe this year, making tough competition. Furthermore, it was felt there were few suitable vehicles.

However, film producers are urging the committee to go ahead with the building of an ultra-modern picture house worthy of an international festival which Locarno lacks so far. Screenings have been held in the open-air park of the Grand Hotel. In the case of bad weather, no suitable spot was available.

The committee is willing to satisfy producers and distributors by building a new theatre, but it cannot be ready before spring next year.

UA's Identity

Continued from page 4

and distribution activities of the then-prominent Lewis J. Seitznick — were merged with the parent organization. Four years ago, Liberty was absorbed in a stock exchange. Fox Films, formed about 1915, found itself in financial and manpower difficulties in the early '30s, and merged with 20th Century Films to secure manpower for its production branch.

The present successful Metro-Goldwyn-Mayer was put together by the late Marcus Loew and Louis B. Mayer in 1924. Metro, formed in 1915 on the ruins of the Alco Co., had been purchased about 1919 by Loew's to secure supply of pictures for its theatres. But it was a losing venture. The original Goldwyn Pictures had been formed in 1917 by Samuel Goldwyn and the Selwyn brothers, but it also found the going rough financially. Mayer, from the theatre field, started his independent producing venture in 1919, with Anita Stewart as his first star. In 1924 he proposed a merger of the two red ink companies with his unit, convincing Loew that manpower of the highest type was required to operate a production venture successfully. His prediction has been proven during the ensuing years.

RKO has had many name predecessors and takeovers since that brand name was put on the company about 1929. Mutual had a brief period of affluence when producers Kessel & Baumann grabbed D. W. Griffith, Tom Ince and Mack Sennett from Biograph, but dropped back to minor league status when the trio deserted to Triangle. In 1919, the British importing firm of Robertson-Cole bought Mutual to tab the firm R-C Pictures, but sold out several years later for name change to FBO. Latter was bought by RKO, and a few years later, Pathe was merged into the setup.

Earliest forerunner of the present Warner Bros. distributing system was Vitaphone. Member of the original General Film group during the one and two-reel days, it broke away to form VLSE distributing system for features, later changing the name to Vitaphone and absorbing Lubin. Warners caught the company in financial straits about 25 years ago for a takeover. Later, WB acquired First National control and eventual full ownership.

Columbia, which was introduced as a film brand in the mid-'20s, is the outgrowth of CBC Film Sales. Initials stood for Harry and Jack Cohn and the late Joe Brandt. When Harry Cohn started making features for the company, the name of Waldorf Pictures was used for several years. Even the comparatively lately-formed Republic (1934) was founded on three independent producing outfits that state-righted their pictures—Monogram, Liberty and Mascot. Monogram, however, retained its assets and corporate structure to be revived in 1936.

B.O. Hypo on K. C. Agenda

Kansas City, May 1.

How to stimulate the boxoffice will be a major subject of instruction and discussion at the forthcoming Allied National Drive-In Theatre and Equipment Show at the Phillips Hotel here May 13-17.

Par Investment

Continued from page 5

pic, merchandising appeared to be the keynote of the huddles. Advertising, publicity and promotion in general were stressed by virtually every speaker. Necessity of convincing exhibs that greater showmanship must be exerted was pounded into the sales reps.

At the opening session of the conclave Thursday (26), Jerry Pickman was confirmed as national director of ad-pub-exploitation dept. Pickman had been named acting department chief on Feb. 12, when his predecessor, Max Youngstein, resigned to move over to United Artists in the same capacity.

Convention led off with a mapping-out of the shorts program, detailed by Oscar Morgan, short subjects sales chief. Morgan announced that the company would release 50 one-reelers during the 1951-52 season, with cartoons in Technicolor, totalling 34 of the releases. He also announced a new series, "Paramount Toppers," which will be an "open" group, permitting company to produce or buy on the outside any timely or outstanding subjects. Series formerly known as "Screencomics" hereafter will be titled "Kartoons."

Freeman told the sales reps that Hollywood had failed to develop new stars, but said that Par had taken steps to correct the condition by re-establishing its "Golden Circle," title given to 13 of the company's most promising young players, who will be groomed for stardom. In this connection, Norman Siegel, studio ad-publicity director, told the convention on Friday that the "Circle" would meet exhib demands for new faces and new stars. He said the studio planned to introduce the players to the press, exhibitors and public via series of nationwide junkets.

Studio Doing Top Job

Freeman told the convention that the studio was doing a top job, but that the job could not be done alone. Full cooperation of the distributing company must be had, he said, adding that "we are at the crossroads and it's in your hands to decide whether we go forward or backward." He asserted that if top-bracket pic are the answer to the industry's problems, Par's lineup represents the "best of all possible answers."

In announcing Par's accelerated releasing program for last half of the year, Schweiberg said that net gain to the exhib was an added picture a month. Soundness of policy, he said, was based on a careful scrutiny of business returns, public acceptance and business trends.

Adolph Zukor, Par's board chairman, made plea for more showmanship and greater ingenuity in selling. He urged all personnel to use new and more imaginative merchandising methods.

Further accounting promotion, publication of a new intra-company manual titled Merchandising was announced to stimulate salesmanship and better exhib relations. Manual will be issued monthly as a clearing house for ideas and suggestions to help promote customer interest.

Pierson Int'l in Deal On Franco-U.S. Pix

Hollywood, May 1.

Pierson International Productions, recently formed by Ray Pierson, closed a deal with Charles Levier, French producer, to film three pictures in Paris with an American star in each. First will be "Rendezvous With Danger," based on a tale by John McGraw and Leon Negrundo.

Robert Dudley, general manager of the company, leaves May 10 for Paris to make financial arrangements.

FAC Under Way

Inaugural program of the Film Advisory Center, a non-profit organization for promotion of the cultural interchange of art and documentary pix between the U. S. and Europe, gets underway tomorrow night (Thurs.) at the Museum of Modern Art, N. Y.

In the course of the evening, FAC chairman Robert Flaherty will present as speakers (Benjamin Cohen, United Nations assistant secretary general for public information; Jean Renoir, producer-director, and James Sweeney, art critic and writer. Four documentaries will also be screened.

"Fine film of the Month."

—Redbook

"Best newcomer of the Month, Pier Angeli."

—Cosmopolitan

"Pier's 'Teresa' tremendously appealing."

—Life

"Picture of the Month."

—Seventeen



"Excellent movie."

—Woman's Home Companion

"Second success for producer Arthur M. Loew and director Fred Zinnemann."

—Newsweek

"For Pier Angeli overnight stardom."

—Time

This is TERESA
as played by beautiful
PIER ANGELI in her
first American picture.

A STAR ARRIVES!

M-G-M's "TERESA" is an established hit!

The box-office has spoken!

First 3 days in Nashville beat "King Solomon's Mines"!

Toledo in 2 days equalled "Royal Wedding" at Easter!

5th Big Week in N.Y. where it is setting new house records!

Pier Angeli as "TERESA" is an overnight sensation.

M-G-M's Story of A Bride is an exploitation gold-mine.

It was publicized in advance for more than a year and

Honored by leading magazines and columnists.

Watch for M-G-M's Supplement, in addition to Press book.

You too can repeat "TERESA's" success in your town!

— ★ —

M-G-M presents "TERESA" starring Pier Angeli • John Ericson • with Patricia Collinge • Richard Bishop
Peggy Ann Garner • Ralph Meeker and Bill Mauldin • A Fred Zinnemann Production • Screen Play
by Stewart Stern • From an Original Story by Alfred Hayes and Stewart Stern • Directed by Fred Zinnemann
Produced by Arthur M. Loew

Selection Policy Changed in London To Avoid Hassle on Command Show

London, April 24.

To avoid a repetition of the hassle that preceded last year's Royal Command Film Performance, change in the selection policy has been decided upon. Instead of alternating between British and American product, the selection committee this year will pick the best from all available sources.

Ill feeling over the Command film arose last year when it became apparent that "The Mudlark" was to be chosen as the best British pic. British producers claimed that as it was produced, directed and scripted by Americans with a Hollywood star, it could not fairly be rated a native production. The Command Performance organizers, however, countered with the statement that it was a British picture within the meaning of the act, and qualified as quota. It was therefore ruled to be eligible for selection.

Up to a late hour last year, British producers pressed for the abolition of alternate British and American films, and suggested substitution of the new policy. A selection committee will be appointed by the Cinema Trade Benevolent Fund, on whose behalf the gala is arranged, consisting of three independent exhibitors, three British Film Producers Assn. members and three U. S. distributors. No member of this committee may have an interest in any of the films selected.

This year's royal gala will be held at the Odeon, Leicester Square, Nov. 5. Already tipped as the likely film is "The Magic Box," the British industry's combined effort for the Festival of Britain. This William Friese-Greene biopic in Technicolor stars Robert Donat, and features almost every name British artist.

Odeon Theatres In Pub-Ad Expansion

Toronto, May 1.

Reorganization and expansion of Odeon Theatres' homeoffice ad-pub department was disclosed by David Griesdorf, general manager of the chain. He named two of the circuit's theatre managers to newly created posts in its ad-pub division and pointed out that the additional personnel in the exploitation branch will enable Odeon to place greater emphasis on showmanship.

Promoted to the new ad-pub berths were James Hardiman, manager of the Odeon theatre, London, and Don Hudson, manager of the Danforth, Toronto. Ken Johnson, of the Odeon, Guelph, takes over Hardiman's old spot while Al Sedgewick moves from the Palace, St. Catharines, to Rudson's former post at the Danforth. Several other theatre managers and assistant were moved up in consequence.

2 Delegates From Tokyo

Philadelphia.

The two delegates who will make the longest trek to the International Convention of Variety Clubs, to be held here May 9-12, are A. C. Humbert and J. B. Miller, who will travel 6,923 air miles from Tokyo to this city.

Humbert and Miller are members of Variety's newest Tent No. 40, in Tokyo, Japan, and sent in reservations to Mike Felt, chairman of operations for the convention. The delegates from Japan have supplanted C. J. Latta, of the London, England, club, as the visitors traveling the farthest distance.

Fidelity's 10 Pix

Continued from page 3

merger with United Artists, Fidelity took advantage of the legal out.

Ex-Universal foreign chieftain and veepee Joseph H. Seidelman is Fidelity's partner and N. Y. rep on distribution contacts in that company has other pictures releasing variously through RKO, U Republic and 20th-Fox currently in production is "Chuck Luck" (Marlene Dietrich-Arthur Kennedy-Mel Ferrer), which Blumenthal left in mid-production in order to come east on the ELC (now WB) deal.

But No % Worries

Minneapolis, May 1.

A GI from Hopkins, Minn., walked up to the Camp Rucker post theatre and saw Harold Engler, manager of the Star Theatre, Hopkins, standing in front, surveying the scene. The GI thought he really was seeing things and asked Engler, "Holy smoke, do you own this theatre, too?"

When he found that the post theatre was closed after having been called into the service with Minnesota's Viking division, Engler had gone about getting it operating again. The reason that it was closed was because there had been nobody to run it.

'Old Soldiers' Fight Won't Fade Away: Six Films Planned

Hollywood, May 1.

Claimants are still arriving for screen rights to Gen. MacArthur's quotation: "Old Soldiers Never Die, They Just Fade Away." To date three studios, 20th-Fox, Columbia and Metro, have registered the first half of the title with the Motion Picture Assn. of America title bureau.

Seeking rights to the second half, "They Just Fade Away," are Metro and Film Group, an indie outfit. These are in addition to the indie group headed by Abe Lyman, Maurice Duke, Bill Selwyn and Will Jason, who bought the song bearing that title from Remick Music, for film production.

BRIT. FILMS COUNCIL PONDER'S TAX BOOST

London, April 24.

Although set up by Act of Parliament to advise the government on the operation of the film quotas, the Films Council is convening a special meeting May 8 to discuss the increased rates of admission tax introduced in the budget. Decision to hold this special meeting was taken late today (Tues.) at the specific request of the trade representatives on the government advisory panel.

At its meeting last week, the council considered a draft of its annual report and also debated amendments to the 1948 Films Act which may be the subject of fresh legislation at a later date.

Swedish Film Oscars Strictly for Natives

Stockholm, April 24.

The Swedish Oscar, a gold-plaque presented by the Swedish Film Assn., will be given to Eva Dahlbeck for the title role in "Only a Mother," produced by Svensk Filmindustri in 1949. Cameraman Martin Bodin also will get an award for his camera work in the same film. Hasse Ekman was awarded a prize for his original screenplay, "Girl and Hyacinths," produced by Terra Film 1950. Edwin Adolphson was honored for his roles in the films, "When Love Came to the Village," produced in 1950, and "The Broken Quartet," produced in 1950.

Since both Ekman and Adolphson have received the Gold Oscar previously (it can only be given to each winner once), they will only receive a special presentation of honor from the association this year.

Pledge 325G to UJW

Hollywood, May 1.

Film industry sector of United Jewish Welfare Fund drive pledged a total of \$325,000 at the annual dinner, with B. B. Kahane and Dore Schary presiding.

Music Corp. of America led the donors with \$50,000. Other high contributors were Samuel Goldwyn, with \$25,000, and Hal Wallis, William Goetz and the Hollywood Turf Club, with \$10,000 each.

SEE BANKS GOING IN FOR LOANS TO OZONERS

Banking interests which heretofore have fixed mortgages on drive-in theatres, in some cases, are now willing to make loans to ozoners. Since their inception, drive-ins have been privately financed. Some banks now feel that outdoor theatres are a good risk.

To meet new situation, Scientific Appraisal Corp., a subsidiary of Fane & Wolper, theatre brokers, has enlarged its theatre division to include the appraisal of drive-ins. Albert Josephthal, secretary of F. & W., has been named supervising director of the expanded unit. Applications for loans by open-air operators have been on the upswing.

Reason for the difficulty in getting bank financing for ozoners—or any financing outside of purely risk capital—has been the lack of tangible assets. Since there is generally very little building involved that would be of any use other than for an outdoor theatre, there is no satisfactory collateral for a bank loan.

Reopen Ft. Worth Ozoner

Fort Worth.

Jacksboro Drive-In reopened here by Ezell & Associates after remodeling. Circuit purchased ozoner last November for \$42,000 and spent \$52,000 fixing it up. Elmer Crumb named manager.

Grocery for Houston Ozoner

Houston.

Post Pak Drive-In opened here by Jack Groves. Ozoner features a two-price structure, a 50-center for parking, another 25-center for admission per person. Thus if a patron desires to park outside and walk in he only pays 25c. Groves plans a four-room apartment for the manager, a restaurant and an "I Forget" grocery, which will provide groceries for those who get out too late to buy them at their local stores. Drive-In has a 330-car capacity.

Five Ozoners Blossom in Texas

Houston.

Parakire Drive-In opened at Ft. Worth by L. C. Tidball. The 548-car ozoner will have Philip Tidball as manager.

Mr. and Mrs. Jack Nedham launched their \$75,000 ozoner at Brownwood. The 400-car ozoner is known as the Camp Bowie Drive-In.

Rose Garden Drive-In opened at Tyler by Robert Rogers and Howard Arthur; has 500-car capacity.

Long Theatre Circuit premed new Roundup Drive-In, 400-car ozoner, at Angleton.

New Dallas Ozoner

Dallas.

Lone Star Drive-In opened here by the Lone Star Drive-In circuit. This circuit has ozoners in Waco, El Paso, Houston, Lubbock and Shreveport. M. L. Burns named manager of new outdoor operation here.

The Osage Drive-In opened at Corpus Christi by Chester Kyle of Kingsville, and Lester Miller, business man there. It is a 650-car ozoner. Kyle is part owner of two theatres at Kingsville.

Buy 2 Drive-Ins in Akron Area

Akron.

Edward J. Rabb and associates, who own the Highland, Copley, Liberty and Vogue theatres in the Akron district, have purchased two drive-ins in that area, the Starlight and the Ascot, from C. H. Snook and George Blake, who are retiring. New operators are planning to install self-service laundries and seats for pedestrians in both drive-ins.

'\$2' Switches

Hollywood, May 1.

John Littel and Marie Windsor were last minute replacements for John Ireland and Mary Hatcher in the Jack Broder indie production, "Two Dollar Better."

Ireland objected to script changes two days before the start of the picture and asked for his release. When Miss Hatcher heard about it she did the same.

Fire Safety Record

Major company film exchanges have chalked up a fire safety record for the fifth consecutive year.

John B. McCullough, director of the Motion Picture Assn. of America's technical services dept., reported Monday (30) that member companies had suffered no loss or damage by fire during 1950.

Australia Censor Sees Sharp Improvement In U.S., Brit. Film Imports

Sydney, April 24.

Chief Film Censor J. O. Alexander, in his annual report to the government, said that of the 411 feature-length pix greenlighted last year, 262 were classified as suitable for general exhibition and only 149 as not suitable for moppets under 16.

Alexander said that this position is "most gratifying" and indicated an improved standard of production in both the U. S. and England. No rejections were ordered last year.

Cuts were ordered in 112 pix, mostly minor ones, it is reported. Rejections were confined to four 8m pix and one 16m.

The U. S. supplied 318 features, and England 63. Balance of the films came from the foreign field.

CEA Convention Plans Boosting Film Biz Drive

London, April 24.

The annual convention of the Cinematograph Exhibitors Assn. to be held in Bournemouth late in May will provide a direct link with the all-industry better biz campaign. Features will include a film star dance and screening of three top U. S. productions. Opening night of convention (May 28) Republic will tee off with a midnight screening of "Bullfighter and the Lady." John Wayne will make a personal, and part of the theatre is being reserved for the general public.

The following night has been allotted to 20th-Fox, but will be restricted to the trade. They hope to have a print of the new Danny Kaye opus, "On the Riviera," but failing that, will show their new British-made pic, "No Highway." If the Kaye film is available, it is planned to have a hook-up between the star, who will be playing the Palladium at that time, and the convention.

On the Wednesday night, which is being taken over by Metro, it is expected that "Quo Vadis" will be shown.

Pinewood Prod. Climbs Under 3-Group Scheme

London, April 24.

Pinewood studios are pushing ahead with a production program under the Three Group scheme initiated by the National Film Finance Corp. Since the official announcement two months ago, they have put two pictures into production, two more are in advance state of preparation and a number of others are being planned.

The two already on the floor are Paul Soskin's "Sabotage" and Betty Box's "Appointment with Venus," which now has a location unit in the Channel Islands. Among the new productions in preparation is a new Anthony Asquith subject, now being scripted.

Recent Pinewood pix already off the floor are "Valley of Eagles," produced by Nat Bronstein; "Hotel Sahara," with Yvonne de Carlo starred, and "White Corridors," produced by Joseph Janni and John Croydon.

Rathvon-Odum

Continued from page 3

Rathvon, who has an extensive film background, including former presidency of RKO, would arrange for the actual pic lensing.

It's figured the foreign countries involved would be amenable to the idea for the reason it would mean putting the blocked coin back into circulation and employment of native workers when the cameras start to roll. Additionally, there would be no future call on them to convert the frozen earnings of the American companies into American dollars.

It was stressed the plan now is in a nebulous state and may go off into various other directions as Rathvon gets underway with his on-the-spot inspection of the possibilities. Meanwhile, Rathvon's only immediate production interest, through his Motion Picture Capital Corp., is a film to be shot on location in Canada in early summer. John Agar and Philip Shawn will share the leads.

H'wood's Binge

Continued from page 3

ard Hughes' production plant this week had 18 films in the can, Hughes has not shown any haste in the past in turning over product to the RKO distribution organization. It's understood sales toppers may induce him to increase the releasing sked, however.

Universal is well ahead with its pic turnout. Company steadily has been selling either three or four features per month and promises to hold the pace. U last week finished shooting three—"One Never Knows," "The Cave" and "Fine Day"—giving the studio a total of 19 pix either entirely completed and awaiting release, or being edited.

Metro's Big Production Also boasting big production achievements is Metro, which has 18 properties going before the cameras from the present to Aug. 31, which is the end of the corporation's fiscal year. This will bring to 42 the complete 1950-'51 program.

In addition to the company's already hefty backlog, M-G has 28 films in various states of editing, scoring and printing. M-G now is figuring on about 36 releases for the entire current year but there has been some indication this figure might go up to 40.

Incidentally, a press handout from studio publicity chief Howard Strickling noted M-G, since its formation in 1924, has produced 1,534 features, and approximately an equal number of shorts. M-G launched its 28th year of operation last Friday (27).

Report from 20th-Fox similarly was upbeat, as concerning added production endeavors. Spyros P. Skouras, 20th's prexy, told stockholders in his annual report last week the company intends to have turned out 35 pix by the end of '51.

Reflecting the overall industry trend are the figures given by Skouras relating to product over the past five years and the average per-pic cost. The various studios have been consistently cutting budgets but increasing the numerical output.

Skouras disclosed 20th released 18 pix in '47 at an average cost of \$2,328,000; 21 in '48 at an average of \$1,889,700; 24 in '49, averaging \$1,787,700; 28 in '50, averaging \$1,634,000, and the 35 in '51, which will have an estimated average cost of \$1,500,000.

It was also made clear 20th intends to keep its sights on more pix at less cost in the future. Plans now are for 36 releases in '52 at an average cost "substantially below" the current year's \$1,500,000.

top distributors will total over 350. Day"—giving the studio a total Warner Bros. now is releasing at the rate of about 30 annually, which represents a jump over previous years. Columbia and Republic, with westerns included, each are hitting a pace of over 50. Continually adding to the Col lineup is the number of indie pix which the company has been acquiring.

Can. Nat'l Film Board Wins 5 Canada Awards

Ottawa, April 24.

Canadian Film Awards for 1950 went to nine Canadian productions in the third handling of these, Mary Pickford making the presentations. National Film Board got five prizes.

Winner in the theatrical class was "After Prison, What?" by NFB. Special award in recognition of his outstanding contribution as a pioneer film producer and exhibitor went to Ernest Outimet of Montreal. Special award for comedy went to "Sitzmarks the Spot." Associated Screen News for Warner Bros. An award for animation and music was given "Family Tree," done by NFB.

Recognition for merit went to Win Barron and Canadian Paramount News for special treatment of Canadian subjects.

SPG Now Just PG

Hollywood, May 1.

Screen Publicists Guild has a new name. From now on, the flacks will operate as the Publicists Guild, because the group now covers radio and television as well as pictures.

Guild increased its initiation fees to \$250 for senior flacks; \$125 for juniors and \$50 for apprentices. Former figures were \$150, \$125 and \$10.



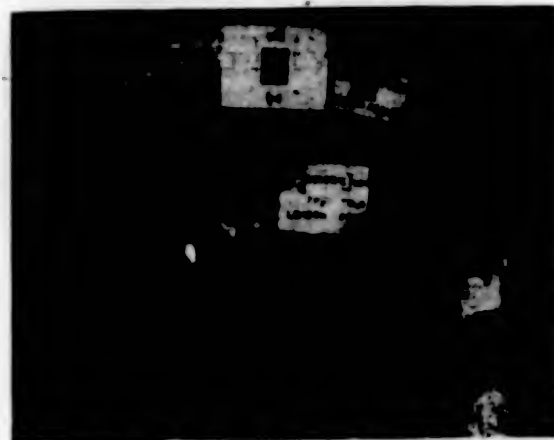
*It's even
more
wonderful
than I ever dreamed -*

Judy Garland

LONDON PALLADIUM



"The warmth of that welcome was genuine, kind and understanding, and genuineness was met by genuineness. Judy beamed and smiled as the cheering went on, but there were no tears, no trembling of the lip or wetting of the chin."
—Beverly Barker, M.P., London "Evening Standard."



"She had a foretaste of her welcome when she arrived at the stage door and found her fans had been waiting for four hours in the rain. She and women of all ages joined in the preamble. . . . Even before she began singing she was greeted with the kind of tumult that usually comes only at the end. Thirty-five minutes later she walked off, radiant with success."
—Cecil Wilson, London "Daily Mail."

Red Probe Recess

Continued from page 1

the party. He also related a personal experience in which he had been involved in a Communist "drumhead" trial on grounds that he removed Red propaganda from a film he was making. It was the first specific example of this which had come to committee notice.

A Few New Names

Most of those called Communists by Dmytryk had been previously named by other witnesses, but there were a few new names. Those he named as having been in the party in Hollywood included: Henry Blankfort, Los Angeles attorney Ben Margolis, who has been representing "unfriendly" witnesses in the current hearings and who represented the "Unfriendly 10" in 1947; George Pepper, Sam Moore, Maurice Clark of the People's Education Center; Frank Tuttle, Herbert Biberman, Jack Berry, Bernard Vorhaus, Jules Dassin, Michael Gordon, Adrian Scott, Albert Maltz, Alvah Bessie, John Howard Lawson, Lester Cole, Gordon Kahn, John Wexley, Richard Collins, Paul Trivers, George Corey and his wife, Arnold Manoff, Leonardo Bercovici, Michael Uris and Francis Faragoh and his wife Elizabeth.

Dmytryk was the first of the "Unfriendly 10" to reverse his stand and cooperate with the congressional committee. There were hints, however, that one or two of the others may also come clean. The film director said the Communists had sought to capture the Hollywood guilds mainly to control the content of pictures. He reminded the committee that "they didn't ever get control over the content of pictures. But that's what they were aiming at in the long run. Back in the '20s, Lenin said in a speech that the cinema was one of the most important mediums—maybe the most important—to propagandize the public. They were trying it in this country."

"They could only do this through control of the content. For that they would need to control the guilds so they could get a stranglehold on the executives. They would need an unbroken chain of Communist guilds from beginning to end, which they never succeeded in getting."

In response to a question, Dmytryk continued: "It was this attempt to control films which got me out of the party. In 1945, Adrian Scott and I made a picture called 'Cornered,' with Richard Powell." In the story, the witness explained, Powell's wife was killed in Europe by a Nazi gauleiter whom Powell traced to South America.

"John Wexley did the first script," said Dmytryk. "It had a tremendous number of long speeches. They were propaganda which followed the party line on the nose. I objected because it would slow up the picture, and asked for another writer." Dmytryk got two other writers who completely rewrote the script, turning it into a good chase melodrama.

"When the picture was ready for release," added Dmytryk, "Adrian Scott got a call from Wexley, protesting and asking for a meeting. We agreed. I thought it was for an arbitration on credits. I was surprised to find it was a meeting of people in the Communist Party. The meeting was run along Communist Party lines. Wexley brought along Richard Collins and Paul Trivers. These men I knew to be Communists."

"Wexley claimed that the elimination of his material made the picture pro-Nazi, instead of an anti-Nazi picture. We were lectured and berated by Collins and Trivers. We were startled."

Here Dmytryk was asked if Scott was a Communist; the witness replied, "He was. I had attended meetings with Scott."

"What about Wexley?" "I can say Wexley was a member of the Communist Party because this was unquestionably a Communist Party affair. I knew Collins as a Communist and Trivers as a Communist by reputation and by this meeting."

"This was not an uncommon procedure in the Communist Party. We refused to admit the charges. They asked for a further meeting, and brought John Howard Lawson. He was the high lama of the Com-

munist Party in Hollywood. He settled all conflicts and questions in the party at the time.

"He attacked us violently. Lawson told me and Scott that if we couldn't accept party discipline we had better get out of the party. Finally a third meeting was arranged. At this one, Adrian Scott brought Albert Maltz, a more liberal Communist, to defend us, which he did very ably. Later still another meeting was held with Lawson, but it failed to settle the matter. I never attended another party meeting as such," explained Dmytryk. In effect I got out of the party except for the 'Unfriendly 10.'"

20th's 50 B. O.

Continued from page 3

hold equipment, for example, resulted in a smaller share of the consumer dollar for theatre entertainment.

As for TV, Goldenson reported the b.o. drop manifested itself in non-TV as well as TV areas, although it was somewhat less in the non-TV areas.

\$4,318,751 on Pix Earnings

Of the previously reported \$9,553,260 in total earnings for 20th, film operations accounted for \$4,318,751 and theatres netted \$5,234,509. Theatres brought in \$8,515,718 the previous year, while film operations drew a profit of \$3,899,428. Total earnings amounted to \$3.26 per share on the 2,769,177 shares of common stock outstanding at the close of '50.

Domestic film rentals totalled \$59,449,492 for 20th in '50, compared with \$62,589,282 in the previous year. Corporation's fiscal year in 1949 numbered 53 weeks, as against the 52 weeks in '50. Loss of the one accounting week in the latter year is attributable to part of the drop in earnings and gross business, Skouras pointed out.

Theatre receipts in '50 totalled \$60,153,264, as compared with \$75,204,919 for '49. Theatres which were divested by court-order in the industry antitrust suit caused \$4,500,000 of the decline, and the o. . . less accounting week caused a further decline of \$1,200,000. These two items comprise approximately 50% of the dropoff, with the balance attributed to the 10% attendance dip.

Corporation's consolidated balance sheet at Dec. 30 shows current assets of \$116,297,258 and current liabilities of \$27,448,536, or in the ratio of 4.2 to 1. Current assets include cash and Government securities of \$43,469,073 and inventories of \$58,293,958, which increased during the year by \$3,371,619.

NBC Lashes Back

Continued from page 2

peared, stereotyped the current Hollywood encls as selfish businessmen who have abandoned any creative ideals they might have had to an all-powerful boxoffice.

While offering regrets at "any offense that may have been taken by any branches of the motion picture industry" represented by COMPO, Brooks nonetheless quoted Fred Coe, NBC producer who supervised the Griffith program, as verifying that the show's scripters "went to considerable care to document the story." Claiming that lines given Miss Gish on the show were "a composite of lines taken from numerous sources and covering more than one encounter," Brooks added: "It seems to us that such a synthesis is pretty commonly accepted as a license allowed any artistic expression of importance."

Among the pictures Brooks cited as having criticized the broadcasting industry were "Hucksters," "All About Eve," "Campagne for Caesar," "Jackpot" and "Pot o' Gold." (NBC, incidentally, presented a radio version of 20th-Fox's "Jackpot" on its "Screen Directors Playhouse" series last Thursday night with Margaret Truman and James Stewart). In regard to these pictures, Brooks declared:

"Certainly 'The Hucksters' scored in some of its blows against us and the whole advertising agency structure which makes

our kind of business possible. As a matter of fact, I have to admit that some of my colleagues at the time 'The Hucksters' was released were very loathe to carry over our radio facilities one-minute announcements advertising the film. We did, however, finally accept said announcements and absorbed the inherent criticism."

Thanking Mayer for "your interest in writing," Brooks concluded: "Please be assured that we feel the Philco offering constituted an effort to tell a story which was a tribute to Griffith as a pioneer in the film industry. We assuredly have no blueprint, nor do we feel the Philco Corp. has, for a series of stories concentrating criticism on anyone."

Jules Stein

Continued from page 3

can be offset by going out to see the same thing (pix), better as they are, and paying for it. It means, of course, that immediately the selective standard asserts itself. In turn, that means a cutting into the run-of-the-mine pictures not doing as much business as heretofore. Whether it will level off, as TV becomes more generally accepted as a household convenience, only time will tell. I'm inclined to think so."

But, more importantly, Stein sees a show business upbeat because video does put renewed accents on entertainment before the public. It makes them increasingly aware of show biz values. If they become downbeat in the form of straight pix, he feels it will boom the stage aspects, and thus in turn the overall b.o. Intake of picture houses playing stage attractions will benefit. These can be surefire names or names given renewed spark because of the TV ballyhoo. Frank Sinatra's current business at the Broadway Paramount, the socko impact of Dean Martin & Jerry Lewis, Jimmy Durante and others in the niteries are largely credited to being given a new b.o. aura because of TV. Milton Berle is certainly an illustration of what video did to place him to the fore.

TV-Pic Combo

Continued from page 1

make whatever changes in the set-up he deems necessary, after which he views the finished product on the main monitor.

Similar to Kinescope

When everything receives his final okay, the picture is recorded on film in a manner similar to kinescope recording, and the film is instantly processed and fed back to the director on a scanner for a last check before he proceeds to the next scene. Col. Stevens conceded that the system, which is also under development by some of the Hollywood studios, is in its infancy, but he emphasized the tremendous potentialities of introducing electronic techniques to standard film production.

Golden, guest speaker at the convention's opening luncheon, admitted a tightness in the supply of rawstock and that it may be difficult to secure enough to build an excess inventory. "As to extreme shortage," he said, "there is none." He quoted manufacturers and suppliers as informing him that they are still delivering comparable footage to their accounts, as they did in 1950. "While it is true," he added, "that it limits expansion for securing new business, business comparable to 1950 is better than what might eventuate under a limitation order, or an allocation system."

Golden urged the Society to develop new materials to replace those which have been funneled into military uses and to further its standardization accomplishments in order to eliminate all possible material waste. "The Society and each of its members," he said, "must now accelerate this activity, with the objective of producing products equally as good as, or better than, those formerly made available, but using smaller quantities of critical materials. It is easy to argue that an irreducible minimum use of those materials already has been reached. However, so many new materials have come into being and been put to profitable use within the last few years that this argument does not entirely hold water."

Nix Nixon Pix

Pittsburgh, May 1.

Nixon Theatre, town's sole legit site, discovered after just two weeks that the public wouldn't buy pix there, and the house shut down last week after briefly trying a picture policy, following the close of a short stage season.

Management is making an effort to line up some special stuff, like "Tales of Hoffmann," on a two-day basis, and falling that will stay dark until the legit parade starts again in the fall.

ASCAP-Authors

Continued from page 2

ment is being made to the author, without whose work there would be no profit for either record manufacturer or artist.

Poetry More Susceptible

"Poetry is even more susceptible to such use than are novels. Not merely may records of novels and poems be made, but the works may be presented on radio or television to millions of people by playing records or giving live performances."

John Schulman, counsel for the Authors League, told the case of Alfred Kreymborg, poet and playwright, who wrote a book of poems which he copyrighted. Later he included three of the poems in a play he wrote, which was published and copyrighted. Subsequently a well-known radio performer recited one of these poems on the air. When Kreymborg sued for infringement, the case was dismissed "on the ground that the copyright statute gave no protection against public performance of a literary work."

Schulman went on to emphasize that "this case reveals a number of amazing factors. For example, had Kreymborg incorporated the poems in his published play before publishing them in a book of verse, their recitation upon the radio would have constituted copyright infringement because the statute gives to the author of a play the exclusive right of public performance."

"If Kreymborg, instead of first publishing the poems in a book of verse with the intent that they should be read, had first recited them orally, or had given them to a performer to recite either over the radio or on the stage, then, of course, they would have been protected under the provision of the statute, which gives to an author the exclusive right of performance for profit of a lecture, address, sermon or 'similar production'."

SMPTA Prexy

Continued from page 1

fect of applying a brake on future technical growth."

SMPTA pres listed as developments which the industry has not yet adopted not only TV but also the potentialities of the increased use of color, multiple soundtracks, wide-angle pictures and tri-dimensional. Any of these, he said, might "capture the interests of the movie-going public" and so boost business. Mole added: "The success of the motion picture industry was made possible by men who had the intuition to foresee its great potential future and were willing to risk time and money in exploiting it. It is quite possible that this same pioneering type of individual will be needed again before the technological advancements already known are properly applied."

Matty Fox

Continued from page 3

In negotiation of UA's purchase of Eagle Lion Classics. Both Fox and Krim are heading for the Coast this week, with a brief stopoff in Chicago to attend UA's three-day "Blueprint for Tomorrow" sales convention, which opens in that city tomorrow (Thurs.). Purpose of the trek is to resume product negotiations which Krim had under way early last month. These were suspended when the UA purchase of Eagle Lion Classics neared the signing point, forcing Krim's return to N. Y.

All department heads will be in Chi for the conclave which, of course, will be given over largely to the distrib's unprecedented total of about 50 releases for the current year. Handling the gavel will be sales v. p. William J. Heineman.

Brazil Natives Seeing 1st Pix Via State Dept.

Representatives of the State Dept.'s International Motion Picture Division are penetrating into primitive parts of South America to bring the Government's "Campaign of Truth" pix to the natives via mobile film units. Harry Keith and Douglas Baker, production supervisors for the division in N. Y., have recently returned from Brazil where they observed reaction of the people for whom the films are made.

Contrary to some reports, the people were not antagonistic toward the films, but appeared to appreciate the service, Keith said. This especially was true in the remote hinterlands. Many of the children had never seen a motion picture before. They pressed close to the portable screen and tried to touch the characters.

Keith and Baker, on one junket, flew about 300 miles from Rio de Janeiro to Belo Horizonte and then drove 150 miles in a jeep to a small, off-the-beaten-path town. Screen and projector were set up in the town square, with power supplied by mobile unit's motors, as there was no electricity in the town.

Type of pictures shown were those depicting operation of small U. S. factories, midwest farming, care and feeding of children and a subject explaining how to build a privy.

Keith and Baker will assemble data on the showings and advise the contract producers as to ingredients most acceptable to potential audiences abroad.

Expand Newsreels For Foreign Lingo Nations

Majors' five newsreels are expanding distribution in the Near and Far East so as to supply commentary in the languages and dialect of the countries in those areas. Walter C. Ament, vicepres and general manager of Warner Pathe News and chairman of the Motion Picture Assn. of America's newsreel committee, said last week in N. Y. that while U. S. newsreels were now being shown regularly in the area, popular acceptance was limited due to versions mostly in English and French.

Issuance of the reels in multi-language versions is expected to be an aid in the cause of the free nations. To pave the way for the new versions, foreign distrib reps of the five newsreels will launch intensive campaigns to broaden distribution in the respective countries.

Among the countries for which language prints will be made are India, Pakistan, Burma, Ceylon, Philippines, Iran and Turkey.

Re-Sked Barron Tribute

Dedication of the Carter Barron Amphitheatre in Rock Creek Park has been rescheduled for the evening of Friday, May 25, so that President Truman can attend. It was originally slated for May 30.

The President will lead the tribute to the former local Metro-Loew rep, who died last November.

The Amphitheatre was first opened Aug. 4, 1936, under sponsorship of the National Capitol Sesquicentennial Committee, of which Barron was executive vice-chairman.

Foreign Revenue

Continued from page 3

with each successive year, and it is expected to improve. Monetary restrictions have relaxed and the return of foreign earned revenue into U. S. currency is more readily facilitated.

Harold L. Smith, vet of the Motion Picture Assn. of America, variously under the Will Hays and the Eric Johnston regimes, is another who sees the foreign potential increasingly better. Coming into the Hays office from U. S. Embassy service, Smith has been variously, the European rep for the industry. He has also been stationed in New York and Hollywood, from which latter post he left the Motion Picture Assn. of America to return to Paris. His family resides on the Continent and he has horizons for an extended scope of Franco-American film production and distribution relations.

Thespact Freedom

Continued from page 7

Neal and Lauren Bacall, and Joanne Dru, to the same one-a-year pacts, and also holds similar deals with Cornel Wilde, Gregory Peck, Cary Grant, Dennis Day and Glenn Ford. In addition, there is Jeff Chandler's contract split with U-I, Dana Andrews' with Samuel Goldwyn, and both Corinne Calvet and Gloria DeHaven on multiple-pic pacts. Studio here is also out in front with its non-exclusive producer and/or director deals. Lloyd Bacon, Claude Binyon, Elia Kazan, Michael Gordon, Edmund Goulding, Lewis Milestone, Anatole Litvak, Otto Preminger, Howard Hawks, Robert Wise and Joe Newman all being inked to non-exclusive deals.

It's the same all over town. Yvonne DeCarlo and Donald O'Connor ended their exclusives at U-I recently and switched to one-a-year pacts. Latter, subsequently, has roped starring spot in Metro's "Singin' in the Rain," while Miss DeCarlo starts shortly as femme lead in Nat Holt's "High Vermilion." U-I's multiple-pic list also includes such names as Bud Abbott and Lou Costello, Richard Conte, Tom Ewell, Arthur Kennedy, Percy Kilbride, Joel McCrea, Audie Murphy, Ronald Reagan, Frank Sinatra, Mark Stevens, Josephine Hull, Maureen O'Hara and Howard Duff.

With Columbia, it's Margaret Sullivan, Pat O'Brien, Glenn Ford, Larry Parks, Joan Davis, Judy Holiday (one a year, but exclusive for pix), William Holden (split with Paramount), and Mickey Rooney, the latter also in on multiple-pic pact as a director. Paramount "similar" include Ray Milland, Montgomery Clift, Rhonda Fleming, Joan Fontaine, Paulette Goddard, Jean Arthur, Eleanor Parker and directors John Farrow, Mitchell Leisen and George Marshall, while RKO's list shows William Bendix, Xavier Cugat, Leon Errol, Ava Gardner (one to do yet on original two-pic deal), Cary Grant, Tony Martin, Groucho Marx, Victor Mature, Merle Oberon, Maureen O'Hara, Vincent Price, John Wayne, Marie Wilson and Robert Young.

Trend at Warners is not so much the inking of new talent non-exclusively, but the switching of exclusive pacts over to the one-a-year kind. Joan Crawford, Gary Cooper, Errol Flynn and Humphrey Bogart are the main examples. Studio, however, has pacted both John Wayne and Kirk Douglas on similar deals during the past year.

Even down to the smaller companies the new move continues. Contract lists at Monogram, Republic, and with Hal Wallis and Pine-Thomas Productions bulge with the non-exclusive pacts. Even Lippert, heretofore steering clear of non-exclusive pacts, has Gene Evans now inked to a three-picture deal; Cesar Romero for two films. Stanley Kramer, too, has done a switch and inked Laxio Benedict to a three-picture director's deal to mark a first.

But as with most cases, there is an exception to the rule—Metro being "it" in this instance. Only thesp holding non-exclusive pact here is Mickey Rooney, who switched his exclusive deal in 1948 to one calling for five pix before late 1953. The recently completed "The Strip" is Rooney's first under that deal. Clark Gable, however, does have a deal which permits

him to do one outside pic each year, but it has yet to be fully exercised. "Lone Star," to have been actor's first indie, was subsequently purchased by Metro, where it's now set for an early start.

There's some evidence of a gradual swing here, however. Some months ago studio tried for a one-year deal with Judy Garland, when she requested her freedom. However, actress nixed it. Too, studio had multiple-pic deal with Betty Hutton growing out of "Annie Get Your Gun," but deal here fell through about six months later. And, currently, it's understood main hassle holding up a new contract for Lana Turner at Metro is actress' insistence she be allowed to do outside pictures.

Chevalier's Triumph

Continued from page 1

cession to the English side of the theatre in the first-half with "Red Roses for a Blue Lady," which impresses. "Folies Bergere" in the broad Chevalier technique is sure-fire, and is an okay buildup to a 25-minute monolog clinched by a hilarious reprise of a trip to Harlem and his interpretation of musicians and hoofers he met there. Accompanist Fred Freed leaves the piano at this point, to return for a hot clarinet offering, while Chevalier brings the opening half to a rousing climax with a dance and songalug.

In the second half, Chevalier does a switcheroo, making an entrance in a tattered outfit which has been traditional with him since his early age. He tees off with "Ma Pomme," theme of a film he made a year or so ago, during which time he unwittingly signed the Commie paper mentioned above. Continuing with "Barbarie, Barbara" and "Clodo Serenade," he eventually comes into a long harangue on the art of striptease, followed by an exhibition of the same which seems out of place and unworthy of this talented charmer, despite the slightly-embarrassed audience yocks. A quick change to formal attire restores the atmosphere and singer winds up his regular program with "Place Pigalle" to smash reception. For his encore set, Chevalier does the inevitable "Louise" and closes with the risqué but amusing "Valentine."

Current tour, under direction of Canadian Concerts & Artists, is slated for two weeks in Montreal and brief appearances in Ottawa and Toronto, with a Western Canada trip in the offing and then a stint in South America.

Allied Arbitration

Continued from page 5

tire matter rests with the directors, who are slated to meet in Kansas City May 14-15.

In pointing out the national board's neutrality on the subject, Myers said that the directors had no thought on the matter one way or the other and would judge future policy on his report of findings. Myers' parleys last week were with Paramount's Austin C. Keough, Warner Bros.' Robert W. Perkins and Loew's J. Robert Rubin.

From other Allied sources it's learned that organization leaders are opposed to any system that would permit a battery of attorneys to represent distributors at a hearing. They want strict adherence to basic arbitration principles calling for impartial panels to decide the merits of a complaint.

Last week's sessions were the second of exploratory talks between Myers and major distributors' lawyers. Myers launched the discussions about a month ago on the question of both arbitration and competitive bidding. At last week's meetings, however, bidding was not discussed, but Myers said his proposal for an amendment to the Paramount decree, which would relieve indie exhibs from bidding against each other for product, had not been given an official answer. A reply is expected before the Kansas City board meeting.

Myers will attend regional Allied meetings in Denver and Minneapolis before going to Kansas City. He leaves his Washington headquarters next Saturday (5) for Minneapolis.

Col's Sales Huddle

Hollywood, May 1.

Semi-annual product and sales conferences conducted by Columbia execs at the studio here were underway this week following the arrival of Jack Cohn, exec-v.p. and other homeoffice officials.

Other arrivals were Abe Montague, general sales chief; Abe Schneider, treasurer; Joseph A. McConville, foreign topper; Nate B. Spingold, ad-pub v.p., and Leo Jaffe, assistant treasurer. Due later in the week is Paul N. Lazarus, Jr., ad-pub exec at the homeoffice.

Las Vegas Eyes '52 Convention Of Variety Clubs

Las Vegas.

Las Vegas Variety Club's 39 reps, headed by Chief Barker Ben Goffstein of Hotel Flamingo, will charter a special Constellation to plane to the 15th annual convention in Philadelphia, with takeoff set for May 3. Ten charter members will don full western trappings to present a solid, colorful front.

Reason for junket is the attempt to win the 1952 convention for Las Vegas. Arriving in N. Y. May 5, they will stage a press party at the Astor the following day. Chief Barker Goffstein is taking along plenty of Las Vegas literature, big photo blowups of resort hotels and "Howdy Pardon" signs.

London Tent's Pream for 'Lovely' London, May 1.

The London Variety Club is sponsoring the world preem of "Happy Go Lovely" at Bournemouth May 31, which will coincide with the annual convention of the Cinematograph Exhibitors Assn. Proceeds will be devoted to local charities. D. J. Goodlatte, managing director of Associated British Cinemas, and property master of the tent here, is a member of the organizing committee which includes prominent Bournemouth personalities and CEA prexy Harry P. E. Mears.

Eliet Krimm

Dayton, O.

Fred J. Krimm, film distributor, elected chief barker of Tent 18, Variety Club, succeeding Harry Meenach.

Sharris Set

Toledo.

Marvin Sharris, manager of the Paramount, elected chief barker of Tent No. 301, Variety Club, Toledo, with Jack O'Connell named first assistant chief barker; Whitey Gobrecht, second assistant chief barker; Edward Bush, re-elected dough guy; Howard Feigley, property master, and Lou Bruno, sergeant-at-arms.

Honor Matt Sullivan

Buffalo.

Matt Sullivan, Warners' branch manager in Buffalo, luncheoned by Variety Club here. One of largest turnouts for such an event gifted Sullivan with luggage.

4 More UA Exploiters

United Artists this week followed through on its announced plan to set up a permanent field staff of flacks with the employment of four exploiters, joining Max Miller, who was taken on previously.

New staffers under Mori Krushen, exploitation director, are Joseph Mansfield, Milton Overman, H. M. "Addie" Addison and Peter Bayes. Ad-pub v. p. Max Youngstein said the staff will be increased to 12 members within the next two months in line with the policy of servicing exhibs as well as producers.

Mansfield will cover the New England territory, working out of the Boston exchange. Addison has been assigned to the Atlanta area, Overman will handle the southwest out of Dallas, Bayes is the Denver rep and Miller covers the southeast, out of Philadelphia.

Lige Brien, who recently switched from Eagle Lion Classics, has been named UA's director of special events and exploitation rep for the N. Y. metropolitan area.

Northeast Hit Hard But Other Areas Have Few Theatre Closings

With the lone exception of the New England territory, most sections of the nation have experienced few motion picture theatre shutterings, despite the persistent complaints of sluggish business.

VARIETY correspondents in the key cities, continuing their check of trade conditions, report that in many areas the few closings have been more than offset by openings of new theatres, especially drive-in operations. In the St. Louis division, for example, only five closed-in spots were fatalities of the business slump in the past two years. More than compensating for this is the fact that more than nine open-air houses came into existence.

Spots which were forced to close in the Hub area primarily were of the sub-run, unelaborate variety. These and a few downtown locations, numbering about 40 in all, ceased operation in the past two years.

Healthier conditions were reported from the west, northwest and southwest territories. In these, openings have outnumbered the shutterings. New theatres largely have been ozoners.

10 New Houses in Frisco

San Francisco, May 1.

San Francisco and the Bay area have been singularly fortunate the past two years in spite of shrinking theatre grosses, in showing a marked increase in pix house capacity. While five houses folded due to various causes, these were more than offset by the opening of 10 new ones, eight of them drive-ins. The eight drive-ins, one in the city proper, and the remainder in the outlying areas, have a total car capacity of 6,275.

Of the houses closed, none of which were major houses, there were no instances of closing due to TV or inadequate or lack of product. Two of the houses folded due to the neighborhood falling by the wayside due to end of war and exit of temporary population. All houses folded were nabes.

The two new houses that opened, The Coronet, which is in a newly populated part of town and features a TV lounge, and the Sun Sing report healthy biz.

Check of all new drive-ins reports biz strong in spite of fog-belt disadvantage.

Not Too Many Shutterings In the Northwest Area

Seattle, May 1.

Despite many squawks from exhibitors there haven't been too many theatres shuttering in the area roughly covered by the Independent Theatre Owners of Washington, Northern Idaho and Alaska. Closings in the various situations around the territory outside the big cities have been meagre, and mostly not complete shutterings in the few cases where biz sagged so much as to call for curtailment. Number of days open have been cut in such cases, but this only in small population centers.

No first-runs have closed in Seattle, for example, nor Tacoma and Spokane, the other big cities in the area. In Seattle the semi-legit house, Moore, former home of stock, did give out and is now a house of worship. This is a 1,900-seater. Other shutterings in Seattle are suburban, over the past two years, with the exception of two small subsequent-runs downtown, Circle and First Ave. Rivoli had closed but is reopened with burley.

Drive-ins have far offset any seat losses at the regulars. Twenty-two drive-ins saw the light of day. These average 450 to 750 cars each, and most are located near the larger towns. Latest to open is Shearer's new drive-in near Everett. None has opened in Alaska, where the weather isn't too propitious. But the motor theatres have done well elsewhere and are cutting into b.o. at the regulars.

Hub Area Badly Hit

Boston, May 1.

The area serviced by Hub film exchanges has been badly hit, with at least 40 shutterings, 16 within 10 miles of downtown, in the past couple of years. While majority of houses forced to suspend operations have been sub-run nabes with seating capacity of 600-800, several important houses have succumbed. They are downtown Hub's 2,000-

seat Scollay, the 1,500-seat Olympia, Lynn and the Laffmovie, ex B. F. Keith vaude house, which has been razed. There are no indicators that either the Scollay or Olympia will reopen. As for the nabes they open and close spasmodically sometimes under new ownership but often with the same owner giving it a new try.

While TV is naturally the whipping boy in the decline, high living costs must also be taken into consideration. A factor that has operators worried is the declining mopet trade, and local exhibs have held several meetings trying to figure a way to recapture it. Another important factor is the Massachusetts law compelling exhibs to have two projectionists in the booth at all times, an expense many owners feel is unjustified and in some cases may be the margin between profit and loss. This law, which has been on the books for 25 years, is currently the basis of a "friendly" suit brought by owners of the Wellesley Theatre, the Teleplex and the Flint Theatre Co. against the Massachusetts Commissioner of Public Safety.

There has been no construction of indoor theatres in the past couple of years but ozoners are still going up, the latest addition being the 900-car Fresh Pond Drive-in, in nearby Cambridge. It's estimated that of the 55 open-airers, averaging 800 cars, in Massachusetts, 15 are within area of metropolitan Boston.

Few San Antonio Folds

San Antonio, May 1.

Compared to other sections of the state, as well as the nation, San Antonio has had few shuttering of theatres during the past two years. In fact, there has been an increase of theatres, notably in ozoners.

The ozoners have mushroomed throughout the city, with 10 opening in the past two years, these ranging from 300 to 500-car capacity. There were also two regular theatres opened in the area in addition to several walk-in open-airers.

Theatre operators in various sections of the state, as well as here, blame their poor biz on the ozoners, and the ozoners blame poor b.o. on the indoor houses. Biz the past year has been fairly even. The ozoners are attracting much of the trade, with double feature programs, and in the case of Latin American areas, one Spanish-language pic coupled with an American pic. Most of the ozoners are attracting their trade with top-bracket picts, paying a top rental, one reason their margin of profit in many cases are low.

With two TV outlets here operating on a full week's schedule, there has not been a noticeable drop in attendance blamed on TV as yet. Most theatremen agree that if and when the coaxial cable makes its appearance here, there might be a resultant drop in receipts.

5 Shutterings in 2 Years

St. Louis, May 1.

Only five film houses in the St. Louis area that includes St. Louis, Eastern Missouri, Southern Illinois and small parts of Kentucky and Arkansas have shuttered in the past two years, and while biz hasn't been too robust in the area all of the houses are reported to be operating in the black, although some are close to the red line. The re

(Continued on page 27)

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TRAVEL AGENTS RICHMOND

Clips From Film Row

NEW YORK

Harry Rosenquest, chief buyer for Warner Bros. New Jersey Theatres, has resigned to set up new distributing company for handling foreign pix on a national basis. He had been with company 20 years in both distribution and film-buying ends. Arnold L. Jordan, also a 20-year vet of company, succeeds Rosenquest in the New Jersey spot.

20th-Fox tossing sailing party Tuesday (8) in connection with Roxy preem of "On the Riviera." Press and local celebs being taken on sightseeing tour on S.S. Normandie and to the Riviera, Fort Lee, for party and screening of pic.

LOS ANGELES

Robert Goodfried, formerly with Eagle Lion, appointed west coast exploitation rep for United Artists with headquarters in L. A., starting May 9.

Alex Cooperman named chief of L. A. office for Lux Films, foreign pix distribution company.

Republic released "Lost Planet Airmen," a re-edited version of serial produced two years ago as "King of Rocket Men," now cut down to 62 minutes.

GREENSBORO, N. C.

Films will be shown on Sundays in Spruce Pine for first time, according to Frank B. Fortner, member of the board of aldermen. At a hearing at the April term of Mitchell County Superior Court, Judge Bobbitt of Charlotte dismissed, because of insufficient evidence, an injunction that had been filed last month against Fortner and Alderman Albert J. Canipe by a group who were seeking to prohibit Sunday picture shows.

An order which permits the inspection and examination of books and records of Colonial Theatres, Inc., was allowed by Federal Judge Wilson Warlick. A. E. Scharrer and his associates of Hickory were designated to make the inquiry. The request for investigation was made by seven major picture companies.

PHILADELPHIA

City treasurer's figures released for the first three months of 1951 show a further drop in amusement taxes. For January, February and March, only \$710,296 was taken in, compared with \$921,325 for same period last year.

At the request of Mario Lanza, Dick Mayers, local Metro flack, was called to the middle-west to handle the singer's personal appearances. Mayers handled publicity for Lanza's concerts here and in Scranton, Pa.

Fox Theatre is presenting both endings — tragic and happy — to audiences viewing showings of "14 Hours." Patrons are asked in a contest to decide which ending they prefer.

The former Mammoth Theatre, later known as the World, will be converted into a store.

DENVER

M. R. Austin, Eagle-Lion branch manager, added at United Artists as special rep.

Howard Metzgar, United Artists salesman here, resigned.

Bernice Smith, Eagle-Lion cashier, moves to Columbia as assistant cashier.

Jack McElhinney added as Republic salesman, giving the branch two. He is a nephew of Paul McElhinney, Republic branch manager at Seattle.

Fox Intermountain Theater changes: Dick Dekker made city manager in Caldwell, Idaho, where he succeeds Irving Simpson, who moves to Idaho Falls, Idaho, as city manager. Simpson succeeds Vern Fletcher, who quit to join the Joe English Theatres in Bozeman, Mont.

Ray Glenn, Jr., advertising man, made manager of Delta, Delta, Colo.

Daylight saving time coming up for May 15 city election vote. In recent years, it has been voted down twice.

PITTSBURGH

With promotion of Harry Feinstein to zone manager of WB theatres in N.W. England (where he succeeds I. J. Joffman) Saul Bragis was upped a/c Feinstein's old post of chief film books and buyer in Pittsburgh area.

W. G. Milstein, National Theatre Supply salesman here for several

years, appointed manager of the company's branch in New Haven. Andrew Malanos, manager of Urban Theatre in East McKeesport, inducted into the Army. His mother is now running the house. Emilio Coral, former assistant to Tom Schrader at Granada Theatre in Beaver Falls, made manager of the Regent here, succeeding Janet Schall, resigned.

Westmont Drive-In near Johnstown, opened last summer at a cost of \$200,000, transferred by the investment owners to George Garland, veteran exhib of the Ideal Amus. Co. It was originally managed by Charles P. Nightingale.

John Betters, co-owner of Roof Garden Drive-In near Somerset, commissioned a first lieutenant and will report to West Point, May 15 as an air force instructor.

KANSAS CITY

Theatres are changing hands at a lively pace, sparked by warring biz, according to several film row bookers. Latest switch has F. L. Lowe, taking over the Civic Theatre, Brookfield, Mo., from Francis Meyers. Lowe is from Lebanon, Mo.

Another switch involves the theatre at Appleton City, Mo., where John D. Medlock has bought out Mrs. T. Borg.

Jay Wooten took over the Trail Drive-In at Nevada, Mo., making the third owner in his circuit. He also has drive-ins at Liberal and Hutchinson, Kans.

Dickinson circuit is expected to open its new theatre, the Trail, at St. Joseph early in May.

Fox Midwest has swung its midtown Apollo Theatre into first-run situation for a temporary deal involving "Of Men and Music."

Harold Lyon, manager of the Paramount for Tri-States circuit, brought in Donald J. Haley as house manager, replacing Mrs. Nellie Morgan, resigned. Haley formerly was treasurer of the Missouri Theatre, operated by RKO.

CHICAGO

Attorney Tom McConnell filed final arguments for Milwaukee's Towne Theatre in U. S. Court of Appeals, where the indie's \$1,319,000 judgement demand against majors will be aired May 17.

Chicago Theatre, which used straight 90c admission for Josephine Baker's date there recently, will continue sans matinee prices. Same for Oriental, rival combo, which kicks off with maximum levy next week.

Balaban & Katz will stage Loop demonstration for midwest preem of "Fighting Coast Guard" (Rep) at Roosevelt, May 2. Circuit will showcase war equipment, war heroes, plus Brian Donlevy and Ella Raines.

Net earnings of Walter E. Heller & Co., UA coin backers, was \$327,023, after all charges and provision for federal taxes, in three months ended March 31, Walter Heller said. Earnings in corresponding quarter of 1950 totalled \$217,198.

Essanex circuit purchased three RCA Victor theatre tube outfits.

James Coston, retired Warner Theatres' zone manager, tossed a luncheon goodbye for circuit managers last week.

MINNEAPOLIS

W. R. Frank, local circuit owner and Hollywood producer, and wife, vacationing in Arizona for a month.

With opening of 1,000-seat Sterling, by Clem Jaunich, circuit owner, United Paramount Theatres chain has competition for its two Austin, Minn., houses. Bidding competitively for product, Sterling opened with "Lullaby of Broadway."

Six Twin City area drive-ins, opening for summer last week, used large newspaper advertising space. Playing product on percentage, three have 35-day availability as compared to the 28-day clearance previously the earliest.

Pending better conditions, United Paramount Theatres shuttered its Duluth, Minn., Strand, second-run house.

With Abbott Swartz of Eagle Lion succeeding Ralph Cramblett as United Artists branch manager, UA staff will remain intact except for addition of EL salesman Jerry Gruenberg to UA sales staff.

Radio City theatre boosted its usually negligible morning attendance 400%, drawing more than 1,000 people, with its added attraction of big screen theatre telecasting of General MacArthur appearance before Joint Congressional meeting.

United Paramount Theatres

boosted admissions 10c in Huron and Mitchell, S. D.

"Up Front" giving good box-office account of itself for Universal in this territory. Playing second loop week at sure-seater Pix here, it nearly doubled average recent gross for that house.

Harry B. French, United Paramount Theatres northwest circuit's prexy, completing tour of chain in interest of May-June drive, reports boxoffice outside of Twin Cities continuing very much on upbeat.

North Central Allied in its current bulletin is calling upon the territory's independent exhibitors for "a unanimous protest" against current film costs, and announces that its annual convention here May 7-8 will be made a rallying ground for a huge verbal assault on present percentage and flat rental demands.

DALLAS

Bill Williams, formerly on Interstate and Southern Theatres Co. staffs in Houston, has gone into service.

Avan Theatre sold by Howard Heigel to Lloyd Mahon, of the Ritz Theatre, Burlingame, Kans.

The Howell and Dixie Theatres at Howell taken over by Stephen Rooth and Pat Kennedy of Dallas from Long Theatre Circuit of Bay City. The houses are located away from the central office, and it was difficult to supervise the operation. Kennedy will move here to operate the two theatres.

Garland Lamb and Charlie Peters are new owners and operators of the Loma Theatre, Marshall, Texas. Lamb is resident manager.

Jack Pickens, owner of four theatres in Uvalde, Texas, is retiring from active management because of illness. He has sold a half interest in his theatres to the Mo-Kan Theatres of Dallas. E. J. Haubner, assistant manager, promoted to city manager under new partnership arrangement.

Howard A. Nickolson, sales manager here for Paramount, made Memphis branch manager, succeeding Lindley W. McClintock, resigned.

P. G. Cameron, vet theatre owner, purchased the Haskell Theatre here. Cameron has been an exhibitor here since 1906 when he bought the Palace.

Mr. and Mrs. A. E. Woods rebuilding a theatre at Evant to replace their Plaza which was destroyed by fire recently.

Joe Green, manager for Long Theatre circuit announced that work has been started at Texas City on city's first ozoner.

Theatre TV

Continued from page 4

frequencies allocated to a special service for relaying TV programs for exhibition in theatres. Although the hearings were scheduled only last week, they were ordered over a year ago, following petitions from the industry, when the agency said it needed "full information" and was unable to decide whether the service could be operated satisfactorily by coaxial cable or wires rather than by radio relay.

The notice of hearing issued by the Commission lists 10 issues on which testimony will be taken. These include radio frequency requirements, transmission facilities needed, existing or proposed systems for large screen showings, public need for the service, plans for theatre tele on a commercial or non-commercial basis, conditions under which facilities should be made available and the status (common carrier or broadcasting) which the service should be given.

Meanwhile, the Commission extended for another six months temporary authorizations to Paramount and 20th-Fox to continue their experimental operations in New York in connection with theatre video development. The authorizations apply to use of frequencies assigned to three experimental relay stations operated by Par and one by 20th.

The authorizations were continued subject to the condition that the agency is not precluded from any action on other radio or TV licenses held by the companies in view of their violation of antitrust laws.

Paramount Pictures Corp. owns TV station KTLA, Los Angeles, and has a TV application pending in San Francisco. DuMont stations and applications are also involved in the Commission's antitrust policy, since the agency has issued a proposed decision holding that Par's 28% interest in DuMont constitutes control.

Picture Grosses

DENVER

(Continued from page 8)

Last week, "Up Front" (U) and "If This Be Sin" (UA), \$18,000.
Esquire (Fox) (742; 40-80)—"Call Me Mister" (20th) and "Insurance Investigator" (Rep), also Denver. Fine \$3,000. Last week, "Up Front" (U) and "If This Be Sin" (UA), \$3,500.

Orpheum (RKO) (2,600; 40-80)—"Father's Little Dividend" (M-G) and "Painted Hills" (M-G). Big \$19,000 or over. Last week, "The Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk), \$8,500.

Paramount (Fox) (2,200; 40-80)—"Bedtime for Bonzo" (U) and "Mask Dragon" (Lip). Fair \$8,000. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Under Gun" (U), fine \$12,000.

Tabor (Fox) (1,967; 40-80)—"Air Cadet" (U) and "Lion Hunters" (Mono), also Aladdin, Webber. Good \$7,500. Last week, "Up Front" (U) and "If This Be Sin" (UA), big \$18,000.

Webber (Fox) (750; 40-80)—"Air Cadet" (U) and "Lion Hunters" (Mono), also Aladdin, Tabor. Good \$4,000. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Under Gun" (U), \$5,000.

Buff Off Badly; 'FBI' NG \$9,000, 'Valiant' 9½C

Buffalo, May 1.

Biz has turned very sluggish here this stanza, with few films measuring up to hopes. Even "I Was Communist for FBI" is sagging to mild total at Paramount while "M" looks in for similar sluggish week at Lafayette. "13th Letter" is thin at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,300; 40-70)—"13th Letter" (20th) and "Inside Straight" (M-G). Lean \$10,000 or less. Last week, "Nick Cain" (20th) and stagework headed by Ink Spots, fine \$21,500.

Paramount (Par) (3,000; 40-70)—"Communist for FBI" (WB) and "Lisbon Story" (Indie). Mild \$9,000. Last week, "Lemon Drop Kid" (Par) (2d wk), \$8,500 in 6 days.

Center (Par) (2,100; 40-70)—"Only Valiant" (WB). So-so \$9,500. Last week, "Bird of Paradise" (20th) (3d wk), \$7,500.

Lafayette (Basil) (3,000; 30-70)—"M" (Col) and "Smugglers Gold" (Indie). Sluggish \$9,000. Last week, "A. C. Meet the Invisible Man" (U) and "Target Unknown" (U), \$11,500.

Century (20th Cent.) (3,000; 40-70)—"The Thing" (RKO) and "Insurance Investigator" (Indie) (2d wk). Off to \$7,000. Last week, big \$12,000.

'Kettles' Fast \$13,500 In Omaha; 'Dividend' 5C

Omaha, May 1.

Aside from the brisk business at the Orpheum, with "Kettles Back on Farm," biz is rather stagnant here this session. "Only the Valiant" looks okay at the Brandeis while "Father's Little Dividend" is strong at the State.

Estimates for This Week
Brandeis (RKO) (1,500; 16-70)—"Only the Valiant" (WB). Okay \$8,500. Last week, "The Thing" (RKO), big \$8,000.

Orpheum (Tristates) (3,000; 16-70)—"Oh, Susanna" (Rep) and "Cause For Alarm" (M-G). Opened Sunday (29). "Kettles Back on Farm" (U), fine \$13,500 in 9 days. Paramount (Tristates) (2,800; 16-70)—"Get It Wholesale" (20th). NSH \$8,000. Last week, "3 Guys Named Mike" (M-G), \$5,500.

Omaha (Tristates) (2,100; 16-70)—"Lightning Strikes Twice" (WB) and "Surrender" (Rep). Mild \$7,000. Last week, "Nick Cain" (20th) and "13th Letter" (20th), \$7,500.

State (Goldberg) (865; 20-75)—"Father's Little Dividend" (M-G). Strong \$5,000. Last week, "Groom Wore Spurs" (U) and "Gay Lady" (EL) (2d wk), \$4,500.

KANSAS CITY

(Continued from page 9)

"Flying Missile" (Col) and "Yank in Korea" (Col). So-so \$7,500. Last week, "Cry Danger" (RKO) and "Stage to Tucson" (Col), \$8,000.

Paramount (Tri-States) (1,900; 50-69)—"Samson and Delilah" (Par). First time at regular prices, pleasant \$11,000. Last week, "Only the Valiant" (WB) (2d wk), oke \$5,000 in 4 days.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75)—"Get It Wholesale" (20th). Light \$12,000. Last week, "Up Front" (U), best in town at \$17,000.

Frisco Biz Off Sharply But 'Bulls' Brisk 16C; 'Valiant' Okay \$18,500

San Francisco, May 1.

First-run biz is generally on the downturn here this round. Best newcomer appears to be "Brave Bulls," which shapes nice at Orpheum. Big campaign for "Only the Valiant" looks to give it an okay session at the Fox. "The Thing" is still strong on second Golden Gate week.

Estimates for This Week

Golden Gate (RKO) (2,850; 80-85)—"The Thing" (RKO) and "Masked Raiders" (RKO) (2d wk). Still good \$13,000. Last week, smash \$22,000.

Fox (FWC) (4,651; 60-95)—"Only Valiant" (20th) and "Gypsy Fury" (Mono). Okay \$18,500. Last week, "Get It Wholesale" (20th) and "Navy Bound" (Mono), \$15,500.

Warfield (Loew's) (2,656; 60-85)—"Father's Little Dividend" (M-G) (3d wk). Down to \$8,500. Last week, nice \$11,500.

Paramount (Par) (2,646; 60-85)—"Star Spangled Rhythm" (Par) and "Miracle Morgan's Creek" (Par) (reissues). Pallid \$9,500. Last week, "Mating Season" (Par) and "Kangaroo Kid" (EL), \$11,000.

St. Francis (Par) (1,400; 60-85)—"Manson" (Indie) (2d wk). Oke \$7,500. Last week, \$9,000.

Orpheum (No. Coast) (2,478; 55-85)—"Brave Bulls" (Col) and "Revenue Agent" (Col). Nice \$16,000. Last week, "Ma, Pa Kettle Back on Farm" (U) and "Fury Congo" (Col), \$13,600.

United Artists (No. Coast) (1,207; 55-85)—"Born Yesterday" (Col) (16th wk). Big \$7,000. Last week, \$7,000.

Stagework (A-R) (370; 85-91)—"Cyrano" (UA) (15th wk). Great \$4,000. Last week, \$4,700.

Ink Spots Up 'Straight' To Solid \$20,000, Cleve.

Cleveland, May 1.

Draw of the Ink Spots topping stagework is evident this week at State, producing a big session for house. "Inside Straight" is on screen. Next best is "My Forbidden Past" at Palace where good total looms.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Santa Fe" (Col). Oke \$9,000. Last week, "14 Hours" (20th), \$10,500.

Esquire (Community) (704; 55-80)—"Get It Wholesale" (20th). Okay \$4,000. Last week, "Kon-Tiki" (RKO) (3d wk), \$3,800.

Rope (Warners) (3,700; 55-80)—"Only the Valiant" (WB). Okay \$14,000. Last week, "Communist for FBI" (WB), \$15,000.

Lower Mall (Community) (585; 55-80)—"Blue Angel" (Indie) (reissue). Surprising \$3,200. Last week, "Cyrano de Bergerac" (UA) (7th wk), \$3,000.

Palace (RKO) (3,300; 55-80)—"Forbidden Past" (RKO). Good \$13,000. Last week, "Thing" (RKO) (2d wk), excellent \$13,500.

State (Loew's) (3,450; 55-80)—"Inside Straight" (M-G) plus Ink Spots heading stagework. Big \$20,000. Last week, "Father's Little Dividend" (M-G) (2d wk), \$10,000 in 6 days.

Stillman (Loew's) (2,700; 55-80)—"Father's Little Dividend" (M-G) (m.o.). Solid \$5,500. Last week, "Air Cadet" (U), \$5,000 in 6 days.

DETROIT

(Continued from page 9)

"Seven Days to Noon" (Lip) and "Mask Dragon" (Mono). Lowest gross in months, lean \$5,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), \$8,000.

United Artists (UA) (1,900; 70-95)—"Queen for Day" (UA) and "Sierra Passage" (Mono). Mild \$7,000. Last week "Valentino" (Col) and "Navy Bound" (Mono) (2d wk), \$8,500.

Adams (Balaban) (1,700; 70-95)—"Man from Planet X" (UA) and "Danger Zone" (Indie). Fair \$8,000. Last week, "Quebec" (Par) and "Molly" (Par), \$6,000.

Downtown (Balaban) (2,900; 70-95)—Closed until end of transportation strike. Last week, "Blue Angel" (Indie) (reissue), \$1,500 in 3 days.

El Campe Opening

El Campo, Texas.

The Rice Drive-In here owned by Frels Theatres. Owner has a capacity of 310 cars. T. A. Wilkinson named manager.

Northeast Hit Hard

Continued from page 25

freshment concessions have been a lifesaver for many of the houses. In St. Louis, the Macklind and Princess, indie nabes, have shuttered, and outside of the city, the Annex, in adjacent St. Louis County; one in Avon, Ill., the fifth in Medora, Ill., likewise have doused their lights. All of the houses have less than 1,000 seats.

Local film exchange managers assert the situation has been about the same except that many owners have sprung up in the past several years. An example is the fact that six have been erected in St. Louis County and three near East St. Louis and Belleville, Ill., across the Mississippi and within a 14-mile radius of this city. TV, of course, in some instances has been blamed for the falling off of patronage but the same beef was made against radio, night baseball, etc.

There just seems to be a general sloughing-off of business in all lines in the St. Louis area, and even retail merchants are squawking loudly. Many houses in the St. Louis area, including some of the indies in the city, have been shuttering for a two-week period during the Xmas holiday season for many years.

More Openings Than Folds in Kansas City

Kansas City, May 1.

Theatre biz could stand some bolstering throughout the Kansas City exchange area, but there is no indication of the state of business to be had from any record of theatre closings. On the contrary, there have been more theatre openings than closings, although gain in seating capacity doesn't reach any major proportions.

What has kept biz jittery over the past several months is an imponderable for exhibs, for basically the area is economically sound with an alltime high in personal incomes. Each successive income survey by the Federal Reserve Bank recently has shown a gain and a rapid rate of gain for the 10th district, particularly Kansas, where industrial gains by defense plants (mainly at Wichita) are being added to the already buxom farm income. But picture biz continues to have its dips and peaks.

This has recently led to a flurry of houses changing hands, but closings are on the lesser side. The number of drive-in theatres has mushroomed within the past five years, and even the past two years have seen a multitude of outdoor theatres open up in the territory. A fifth was added to the metropolitan area last year, and applications are pending for a sixth. The area will continue to gain heavily in this type of house this year.

New building in conventional type theatres moved along steadily in the past two years, adding some outstanding theatres to the area. The metropolitan area saw the opening of the Englewood Theatre in the intercity district by the Becker circuit, and the reopening of the downtown Missouri Theatre, which had been dark for years. Opening of the Missouri was partially counteracted by the shift at the Orpheum, where Fox Midwest converted the house to a general show biz policy—legit, vaude or films, whichever is available. The house opens and closes periodically. RKO moved its operations from the Orpheum to the Missouri, which runs films week in and week out. The Missouri seats 2,650 to 1,913 at the Orpheum, for a slight gain in seats in the city.

In the area outstanding new theatres went up at Russell, Kans., where Dale Davidson built the New Dream Theatre; Wichita, where O. F. Sullivan opened the Crest; and Great Bend, Kans., where Commonwealth circuit opened the Crest. Fox Midwest has added a number of houses (although some replaced former theatres), some being Hayes, Winfield, Kans., and Springfield, Mo. Independents include the Civic Theatre opened by the Ernie Blocks to replace a former Civic Theatre at Sabatha, Kans.; the Mary Lou Theatre opened by Leo Hayob at Marshall, Mo.; the new Ben Bolt Theatre of Theatre Enterprises at Chillicothe, Mo.; and the Dickinson Circuit is about to open its new Trail Theatre in St. Joe, Mo.

Television has had a tremendous impact on exhibs, especially in the Kansas City environs, now covered by WDAF-TV, outlet of the

Kansas City Star, well along in its second year of operation, and on the cable since last fall. Circuits which operate houses both within the range of the TV station and outside its orb claim TV is a definite deterrent to biz. Most city exhibs still point to TV as interference for their biz, while a few claim to see signs of "the novelty wearing off."

Outlook for biz continues good, as defense industry out this way is but slightly past the formative stage. At least another 25,000 workers will be needed in the K. C. metropolitan area before the end of the year, and many plants which have defense orders are beginning to hum. Theatres in K. C. first-runs, that is, also recently increased admissions, some houses from 65c to 75c top, some others from 65c to 69c top, without any repercussions.

Still, there are those frequent changes in ownership which indicate dissatisfaction with the returns, and the continued ups and downs of grosses. There are reassuring signs that a good film still holds its own at the b. o., especially some K. C. first-runs grosses recently.

Drive-ins Offset Albany Area

Albany, May 1.

Five theatres have closed in the Albany exchange district during the past year, but new drive-ins offset this loss. In fact, the spread of drive-ins throughout the territory has lifted the number of theatres booked by 45. The total varies with the distribution lines drawn by the various companies: there are 205 to 210 indoor possibilities and about 50 outdoor situations.

Percentage of gross business from drive-ins is estimated at from 10 to 12% for major companies here; for the smaller distributors, from 15 to 25%. The number of drive-ins seeking runs is increasing, as is the total of percentage pictures they book. Drive-in accounts have halved, or more, the decline in receipts which distributors would have otherwise experienced. One responsible spokesman believed that the theatres have attracted new customers, but commented that "no one knows definitely how many."

Film Reviews

Continued from page 12

Un Sourire Dans La Tempete

for gold and the two admirers go along to help. The husband kills an ugly type who tries to rape his wife and the three are soon lost in a snowstorm on the way back to civilization. The husband dies, one pal goes off to become wolf-bait, and the real lovers are finally rescued.

Pic is directed at a sluggish pace and the characters never ring true. Acting is uniformly mediocre except for J. P. Kernen who brings some warmth to the role of the gruff trapper. Lensing is ordinary and editing responsible for some uneven time lapses. Due to the co-operative aspects, there are no technical credits given. Mosk.

Mon Phoque et Elles (My Seal and Them)

(FRENCH)

Paris, April 11.

Discina release of Torre Films production. Stars Francois Perier. Directed by Pierre Billon. Screenplay, Marc-Gilbert Sauvalon; camera, Nicolas Toporkoff; editor, Andre Dalmat. At Avenue, Paris. Running time, 82 mins.

Patterned along the lines of "Francis" and "Bonzo," Gallic producers have built a pic around the machinations of a seal called "Moustache." Flanked by Francois Perier, an ingratiating comedian, film is pleasant fare. After a bright beginning, the pic bogs down as the artificialities of the plot get in the way. Though not of art house caliber, this could do for some duals. It has a good gimmick peg in the seal.

"Moustache" acts agreeably and garners most of the frequent laughs. Francois Perier is excellent as the harassed seal lover. Others in the cast are fine. Director Pierre Billon has put a nice rhythm into the pic. Lensing and

editing help maintain the illusion of the peregrinations of the seal. The French word for seal has naughty connotations in English. Hence, if pic ever plays the U. S., it will be responsible for much unintentional laughter and possible wrath of censorship boards. Mosk.

Andalousie (Franco-Spanish) (SONGS-COLOR)

Paris, April 9.

CCFC and release production. Stars Luis Mariano. Directed by Robert Vernay. Screenplay, Vernay, J. Peyrache; music, Francis Lopez; camera, Andre Thomas; editor, Marthe Poncin. At Rex, Paris. Running time, 93 mins.

This is a Gevacolor showcase for the oversweet tenoring of Luis Mariano. With exteriors in Spain and interiors in Paris, pic is short on action, bullfighting and production numbers. It has an overdose of romantic operetta plot that palls. Color is true in exteriors but washed out on interiors. Not promising for U. S. unless in some Spanish houses.

Acting is uniformly wooden and the direction lacks the deftness and pacing it needs. Songs are commonplace except for the title number which is catchy. Production values are fairly adequate. Carmen Sevilla lends a beautiful olive face and chassis to her dance numbers. This may help for exploitation purposes. Mosk.

Knock (FRENCH)

Paris, April 10.

Sirius release of Jacques Ratfield production. Stars Louis Jouvet. Directed by Guy Lefranc. Screenplay by Georges Neveux from play by Jules Romain; camera, Claude Rostin; editor, Lorette Hauvroux. At Balzac, Paris. Running time, 95 mins.

For the second time, Jules Romain's play, "Knock," has been filmed starring Louis Jouvet. This version is static, literary and bogged down with palaver. Tedious unfoldment does not give this much chance except in art houses. With Jouvet name known to the art clientele, this film could do for second-runs and special situations in U. S.

It concerns a diabolical quack doctor who takes over a small-town medical practice and soon has all the apparently healthy people believing they are ill. He gains complete control in the town and even breaks down the vaguely scrupulous ex-doctor who had spent 25 years there in hopeless mediocrity. Pic is archaic, with the characters grotesque rather than satirical or caricatures.

Director Guy Lefranc has done nothing to move the pic and it becomes a gabfest with a few fine moments due to Jouvet's presence, and thesping. Lensing is coarse and murky while editing does nothing to speed up the lethargic pace. The rest of the cast is adequate with the music too strident. Mosk.

Wallis Preps Three

Hollywood, May 1.

Hal Wallis will resume production in September with three features to be started during the four closing months of 1951. They are: "At Sea With the Navy," "Come Back, Little Sheba" and "Scalpel."

Currently Wallis has four completed pictures, "Peking Express," "Red Mountain," "That's My Boy" and "The Stooge," awaiting Paramount release.

Davis Aides Sid Garfield

Martin Davis, who has been associated with Samuel Goldwyn Productions in N. Y. for the past four years, remains with the company as assistant director of advertising and publicity under the new setup headed by Sid Garfield.

Formal announcement of Garfield's appointment as eastern ad-publicity director was made last week by prexy James A. Mulvey. Davis has been acting ad-pub head since last November.

New Sidney Lust Suburban

Washington.

Allen Theatre, the 11th in the Sidney Lust chain of nabes and suburban houses, unshuttered near here recently. The 1,000-seater, built by local realtor Garfield Kass at cost of \$400,000, got under the line before construction freeze. House, located a half mile over the city line in a new development, boasts ultra modern equipment.

English-Lingo Versions Slated For Gallic Films by French Co.

Nizer Back From Fla.

Louis Nizer returned to N. Y. on Monday (30) following a three-week vacation in Clearwater, Fla., which he interrupted at one point to sit in with client John Garfield at the House Un-American Activities Committee's hearings in Washington, last week.

The attorney will be among the speakers at the United Jewish Appeal luncheon in N. Y. tomorrow (Thurs.).

\$22,000 Budgets For 'Great Moments' Vidpix

Hollywood, May 1.

Budgets of \$22,000 have been set for each of the 13 "Great Moments in Literature" vidpix which "Home Star Theatre" will turn out for an eastern apparel firm. Charles Boyer, Charles Laughton, Sir Cedric Hardwicke and Agnes Moorehead, who have been trouping "Don Juan in Hell" under the banner of the First Drama Quartet, will appear in the series.

Lensing gets under way in July when the troupe returns from a London date for the Festival of Britain. Edward and William Nassour and Paul Gregory are partnered in "Home Star Theatre."

'Wait-and-See'

Continued from page 5

to confront Lawrence and Hayden. Actually, indie producers Joseph Bernard and Anson Bond have continued shooting "Skid Row," in which Hayden stars, following his House probe appearance, but observers were cautioned to draw little conclusion from this. It would have been "im practical" to suspend production at this point, it was said. It's presumed caution will be exercised when it comes times to release the pic via 20th-Fox.

Feeling of many execs was they're in sympathy with Parks, Hayden and Lawrence. But all were more or less agreed with one production company topper who said at present he'd hesitate to "possibly jeopardize a million-dollar production" by signing them.

However, big point generally made was the stains placed upon the reputations of the threesome will brush off with the passage of time. They're in something of the spotlight now, it's felt, but it's believed there will be more assurance of public acceptance at a later date.

This same feeling is prompting the handling of their current pic. Distribs are said to believe that there's less likely a chance of public protest if they withhold release of the films for another few months, at least.

Paradoxically, while the public has been given full chance to do so, there have yet to be any protests of the pic appearances of another performer who refused to cooperate with the House group. He's Howard da Silva, who ducked questions on grounds of self-incrimination. Actor has a featured role in Three Husbands, an I. G. Goldsmith production for UA release, which has played numerous dates, and also has a top spot in "M," which has played about six engagements. In no instance were any untoward incidents reported. "M" is another indie-made (Seymour Nebenzahl) for Columbia release.

Conclusions drawn from this were numerous and varied. They ranged from the thought the public was proving itself apathetic unless it's actually established a performer is a Commie, to some observation that da Silva's name was not linked in the public mind with the Red hearings.

This same applies to numerous others, including the non-performers who either refused to testify or were linked with the investigation through testimony of those subpoenaed. Example cited was Robert Rossen, whose production of "Brave Bull" has yet to encounter any public antipathy. Screenwriter Richard J. Collins in his testimony aligned Rossen with the Communists.

Production of English-language versions of foreign pic is to be undertaken by Union Generale Cinematographique, one of the largest producer-distributor-exhibitor combines in France. Jean de Vesins, an executive officer of the company, said in New York last week that when a Hollywood company makes a pic in a foreign country, the authenticity and flavor of the story often are lost because of the "Americanization" of the yarn.

De Vesins, who is here for parleys with Henry Souvaine, head of Souvaine Selective Pictures, distributors of French films, said when UGC had a suitable story, both a French and English version would be made in order to retain the full value of the ingredients. At the same time, de Vesins said, English dubbing of French pic will be stepped up.

De Vesins came over primarily to study the U. S. market for French pic and to increase the outlet. Both Souvaine and de Vesins believe the U. S. can absorb more than 50 European films a year. Souvaine expects to widen the selective (art) theatre field through the adoption of art policies in existing conventional theatres and, when construction materials become plentiful, to build new ones to house the so-called selective pic.

First of UGC product to be acquired by Souvaine was "Lovers of Verona," and two more are slated to come over within the next five weeks. They are "La Maternelle" and an English version of "Days of Our Years," later being a cinematic review of highlights of the last 50 years. Subsequently, Souvaine will handle "Diary of a Priest," which won the French critics' award last year, and "Rendezvous in July."

De Vesins said UGC was financed adequately to turn out quality programs, which would average between eight and 10 pic a year. Large part of the production coin is contributed by the French government, which also is a stockholder in the company.

Dealers Assn. Rakes Plan for Municipal Tax on Video Sets

Philadelphia, May 1.

City Controller Joseph Sull Clark's proposal that a municipal tax be levied on television sets drew prompt fire from the National Appliance and Radio Dealers Association.

Clark's proposal was made last week at a meeting of the Municipal Finance Officers Association of United States and Canada, in Dallas, Tex. Clark declared that a tax on TV sets would not be insignificant and at the same time prove a "relatively fair levy." The 454,000 sets in use in the City of Philadelphia represented taxable property amounting to \$130,000,000, "a staggering figure," according to Clark.

A. W. Bernsohn, managing director of the Appliance and Radio Dealers group, writing from Chicago, said of Clark's statement: "It would have been difficult to find a time when this proposal could have been more harmful. The television industry is already brutally harassed by many forces. It is carrying the burden of heavy excise taxes, Regulation W, materials and parts shortages and the resultant irregularity in production and supply."

TV's 'Lights On' Drive Benefits Cancer Fund

Columbus, May 1.

Television directly raised one-fifth of the total \$35,000 in contributions during the one-night "Lights On" drive for the American Cancer Society here last Tuesday (24).

WBNS-TV stretched a planned three-hour auction and talent show starting at 8 p.m. into five hours and hauled in more than \$8,000 in high bids on merchandise donated by Franklin County merchants. These donations were so liberal that additional merchandise was put on the block during Thursday's and Friday's "Nitecapper's" show and the money garnered from these two additional auctions should bring the total raised by TV alone to \$7,000.

NBC Gives Sked 'Summer Cleanup'; Sunday, Evening Lineups Realigned

NBC program veepee Charles (Bud) Barry has finalized the web's summer replacement schedule, with Sunday coming in for the biggest reshuffling.

On June 3 "The Saint" moves into the Sunday 4 p.m. slot, replacing "The Falcon," with "Martin Kane" taking over "Saint's" 4:30 p.m. period. "Dimension X" takes over the Phil Regan 5 p.m. slot. "Now Hear This," a Navy drama, will go into the "Blandings" 5:30 p.m. period on June 24. A musical variety will fill the hiatus of the "Big Show" for 6-7 p.m., starting May 13, with "Quiz Kids" taking the 7-7:30 p.m. "Big Show" segment.

"NBC Summer Theatre" will occupy the 7:30-8:30 p.m. hour, effective June 3, which has been held by Phil Harris-Allice Faye and Hedda Hopper. "U. S. Steel Summer Symphony" will sub for the bankroller's "Theatre Guild." "Mr. Moto," starting May 20, will go in for "Tales of the Texas Rangers." Following "364 Question," which stays, will be a news department airer, "Yesterday, Today and Tomorrow," vice "Voices and Events."

With Monday evening lineup set, Tuesday shifts include: "American Portraits" vice "Cavalcade of America," "Dangerous Assignment" subbing for "Baby Snooks" and "It's Higgins, Sir," spelling Bob Hope.

Wednesday changes are: "Pete Kelly's Blues" going in for "Halls of Ivy," at 8 p.m., and "Rex Harrison" vice "Short Story" at 10:30 p.m.

On Thursdays "The Truitts" will sub for "Henry Aldrich" at 8 p.m. with "Short Story" spelling "Father Knows Best." "Short Story" will be heard for two months on Fridays at 8:30 as temporary replacement for "Sam Spade" until it moves over to the Thursday period on July 12.

On Fridays "Night Beat" will spell "Nero Wolfe," and "Amazing Mr. Malone" will go into the period which "Magnificent Montague" leaves. "Montague" goes to Saturdays at 8:30 p.m., vice "Man Called X."

Saturday's hiatus fillers are: "Solo for Orchestra" and "Living 1951" subbing for the NBC Symphony. "Musical Merry-Go-Round" goes into the "Dangerous Assignment" period. "Bob and Ray" pair of Boston disk jockeys, will move into the Dennis Day and Judy Canova periods.

Hazel Markel in Switch To Mutual; D.C.'s Lone Femme Network Gabber

Washington, May 1. Hazel Markel becomes town's sole femme network commentator when she switches from WTOP-CBS to Mutual on May 20. Mrs. Markel, who resigns as program director for the CBS outlet, town's only 50,000-watter, to devote herself exclusively to broadcasting, is generally considered capital's number one femme radio personality.

Highlight of the new Markel chores will be a Sunday afternoon (1 p.m.) news and interview airer over the entire Mutual web. In addition, she will also inaugurate a daily 15-minute women's program over WWDC, Mutual's local affiliate. Station, which has been growing steadily on town's horizon, has no regular feature exclusively for the distaff side of its listeners.

A native of Portland, Ore., Mrs. Markel entered radio via stock and the Orpheum vaude circuit. She was manager of station KBPS, Portland, and later director of education for KIRO, Seattle, before coming to Washington during World War II to handle all women's radio shows for the Navy. She held rank of Lt. Commander in the WAVES.

Mrs. Markel has been with WTOP since '46, joining the station as director of education and public service, later being promoted to job of program director in '49. Although a station, rather than network staffer, her name was closely identified with CBS in the many prestige activities she carried on. She had two regular interview programs, on AM and a TV show, for WTOP.

Streibert, Foster to Israel

Theodore Streibert, prez of WOR, N. Y., and Mutual commentator Cedric Foster left yesterday (Tues.) on a flight inaugurating the EL AL, Israel National Airlines, New York-to-Tel Aviv service.

Junket, which will visit Istanbul, Athens, Belgrade, Berlin and Paris on the three-week trip, includes representation from various U. S. dailies and magazines.

RWG in 63 to 1 Sweep on Agency, Package Scripters

Radio Writers Guild last week swept the National Labor Relations Board election for agency and package producers scripters, 63-1. Vote was a sampling ballot, with a number of writers designated by both the RWG and the employers taking part. Poll will now put into effect the minimum/basic agreement, which had been okayed by both parties some time ago, and will bring a healthy slice of coin to the scribblers concerned, with many getting retroactive pay back to November, 1948.

Shows of 20 large ad agencies are involved. RWG also served notice that it will now seek for "guild shop" elections at the agencies. If the union gains a majority in this poll all scripters for the agencies and producers affected will have to become RWG members.

Guild has also reactivated its midwestern region. Hal Fisher, of CBS' Chi office, is the new regional exec secretary, with Rachel Ann Bottorff, of the Chi ABC newsroom, regional veepee.

RWG last week officially congratulated ABC network on its special award from the Peabody committee. Web was kudos for its stand in not dismissing Gypsy Rose Lee because of some protests on her alleged "Red" links.

COAST'S \$150,000 TAB ON MAC COVERAGE

Hollywood, May 1. Coast television and radio really extended themselves in the coverage of The MacArthur Story. And the end is not yet in sight. Up to last weekend the town's seven TV stations and 11 AM's gave up 170 hours. Dollar losses have not yet been counted, but estimates run as high as \$150,000.

Television's contribution as a public service consumed 124 hours, 30 minutes, while radio followed the ousted commander in the Pacific for 45 hours, 30 minutes. On the breakdown by Bob McAndrews, director of Southern California Broadcasters Association, cancelled commercial time in TV exceeded 31 hours while radio preempted 26 hours.

KTSL (CBS) devoted most time to the coverage—29 hours—and KECA was radio's leader with eight hours. KNBH and KMPC cancelled out of the most commercial time.

Amer. Tobacco Summer Sked Set; 'Manhunt' Sub

American Tobacco summer schedule has been resolved, with the packing of a half-hour at Levy-packaged series, "Manhunt," as the TV replacement for the Saturday night "Hit Parade." Radio version of "Parade" takes hiatus for first time.

The Lucky Strike "Robert Montgomery Theatre" Monday night NBC-TV dramatic show goes off for the summer, and is set to return in the fall under the same sponsorship. Replacement for the ciggie company's Jack Benny show is a Guy Lombardo program, with Army camp originations. "This Is Show Business" TV show on CBS goes off, with Luckies substituting a Lou Cowan-packaged quiz show.



WILLIAM GARGAN

Starring as "Martin Kane, Private Eye" NBC-TV (Now in 56th week). Trendex Rating 34.7 Nielsen Rating—38.2 P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual) Sponsored by United States Tobacco Co. Representative: Music Corporation of America

KFMB (& TV) Sale For 925G Okayed

Washington, May 1. Purchase of KFMB and KFMB-TV in San Diego, Calif., by the Kennedy Broadcasting Co. from Jack Gross for \$925,000 was approved last week by the FCC. New owners are the John A. Kennedy family, who have a substantial interest in WSAZ and WSAZ-TV in Huntington, W. Va. Kennedy, until recently, was publisher of the San Diego Journal.

Among other transfers allowed by the Commission were those of KLUF in Galveston, Tex., to Orrin Tucker for \$95,000 and WHAY in New Britain, Conn., to Continental Enterprises for \$40,000.

Houston Hassle Due To Major League Ball Game Airing Prompts Test Bid

Houston, May 1. Test of a baseball league agreement looms as a result of the KLEE broadcast of a major league contest while the Texas League Houston Buffs were playing here last week. Allen Russel, prez of the Houston club, said that he would request a ruling on the matter.

The agreement between majors and minors supposedly prohibits the broadcast of a major league game in a minor league town while the latter's team is playing at home. "If the broadcast is being made with the permission of the major league, then it is a violation of the agreement," stated Russel. "If the broadcast is being made without the permission of the club, then it will have to be determined if a property right is being violated."

John H. Page, general manager of KLEE, said that the outlet has a policy of bringing to its listeners the best in programs, so long as the same is legally obtained and broadcast. Page said KLEE doesn't expect the baseball leagues to ask permission of the outlet to play while KLEE is broadcasting, and likewise he has not sought permission from baseball to air while they are playing.

Attorney of the outlet advises that the broadcasts of the major league games violates no FCC or property rules. Western Union here stated that the outlet was not receiving wire reports of the game from them.

'UCC on the Air'

Corpus Christi, May 1. The University of Corpus Christi will present a weekly series of broadcasts starting Friday (4) on KWBH here.

Show will be titled "UCC on the Air" and will originate from the campus of the school and will be a musical variety show in format featuring student talent.

What's So Amateur About This?

For the second consecutive year, the Old Gold-sponsored "Original Amateur Hour" invades Madison Square Garden, N. Y., on June 14 for its charity-slanted benefit broadcast, which last year jam-packed the Garden with its largest non-sporting event crowd in arena annals. Last year the New York Foundling Hospital benefited to the tune of \$35,000, and this year the house has been scaled to fetch upwards of \$40,000, under the same charitable auspices.

Season's windup will pit all the "Amateur Hour" three-time winners in competition for scholarship awards.

With the client, OG, picking up the expense tab on all 12 charity-benefiting organizations this season, total of nearly \$300,000 has been channeled into such coffers as the Cincinnati Boys Club, New Haven Boys Club, Cerebral Palsy Fund, Parkview Hospital in Toledo, Disabled American Veterans in Frisco, National Conference of Christians & Jews, etc., in each instance "Amateur Hour" originations playing to SRO attendance.

Last January's second annual VIP-sparked "Star Spangled Hams" performance in Washington, with Vice President Barkley topping the cast, teed off the reactivated USO organization.

Detroit Civic Hoopla

Detroit, May 1. Ted Mack and his "Original Amateur Hour" crew received a civic welcome seldom, if ever, equaled by radio personalities playing here. For the first time, thousands of posters announcing that the program would originate from Olympia Stadium were allowed to be attached to electric light poles all over the city.

In spite of a strike by bus and streetcar operators, a capacity crowd of 13,500 swarmed into the stadium to see a two-and-a-half-hour performance of the show for the benefit of Michigan's Boysville, a school for homeless and wayward boys. As a result, \$15,000 was turned over to Boysville, plus various other gifts—including an auto and television sets—presented to Mack.

On the ABC web program, Mack was saluted by Gov. G. Mennen Williams. Mayor Albert E. Cobo designated Ted Mack Week. Mack was awarded the Detroit 250th Anniversary Medallion and a citation from the Junior Board of Commerce for his work with youngsters.

RCA's \$11,901,542 Net for First Three Months of 1951 Best in Its History

Nielsen in \$2,250,000

Sindlinger Counterclaim

A. C. Nielsen Co. on Monday (30) filed its answer and counterclaim in the action begun 13 months ago by Albert E. Sindlinger's Radox outfit. Latter had sued Nielsen and C. E. Hooper for \$2,500,000, but \$1,000,000 of this sum was dismissed in February by the U. S. district court in Philly.

In addition to his answer to the remaining charges, Nielsen has filed a counterclaim of \$2,250,000 against Sindlinger, claiming "malicious and fraudulent conspiracy to coerce Nielsen into granting Sindlinger a license to operate under Nielsen patents at a nominal cost" and to buy out Sindlinger's business at an "exorbitant" price. Nielsen answer alleges that Sindlinger & Co. failed "by reason of the inefficiency, inaccuracy... and impracticability" of its audience measuring system.

KEN DYKE UPPED IN Y&R EXEC RESHUFFLE

Ken R. Dyke, Young & Rubicam veepee and one-time NBC radio program veepee, was promoted last week to the position of assistant to Y&R prez Sigurd S. Larmon. Dyke will continue to hold down his present job as chief of the agency's public relations-publicity department and a member of the Y&R exec committee.

In other administrative promotions, Y&R upped veepee Harry Harding to chief of the contact department and named him to the exec committee; elected Robert P. Mountain a veepee and named him contact supervisor, and named George H. Gribbin a veepee and assistant manager of the copy department.

Cannon Mills NBC Buy

Cannon Mills, manufacturer of sheets and towels, is bowing on AM with an intensive four-week participation campaign on NBC's "Operation Tandem." Drive coincides with the May white sales department stores run on the dry goods items.

Campaign, lined up by N. W. Ayer agency, involves some of the "Tandem" advertisers plus full sponsorship of the daytime half-hour stanza, "Break the Bank," on Tuesdays at 11 a.m. Cannon also will have spots in "The Big Show," "Screen Directors Playhouse," "Man Called X" and "364 Questions." Drive runs through May 23.

RCA chalked up the best first quarter's business in its history during the first three months this year, with net earnings of \$11,901,542, Brig. Gen. David Sarnoff, board chairman, reported to stockholders at their annual meeting yesterday (Tues.) in N. Y. Peak earnings represented 80c per share on common stock, as compared with the 75c earned in the same period for 1950, when the RCA net totaled \$10,448,030.

Citing RCA's increase in business volume of four-and-a-half times in the last 10 years, Gen. Sarnoff credited television as being the chief factor in the gains. Reviewing the 1950 earning record, he said the company's net for the year was \$46,250,000, with \$17,010,000 paid to stockholders as dividends. He also announced that the board planned to place common stock on a semi-annual dividend basis, and to declare such dividends payable in May and November of each year.

RCA chief revealed that his company has received a steadily-mounting volume of Government orders for defense work during the last year. He added that for the next two or three years, RCA would be forced to devote "substantial portions" of its facilities to the development of electronic apparatus for all branches of the armed forces. Gen. Sarnoff predicted that lifting of the FCC freeze on new television station applications would help solve the current slump in receiver sales, but also attributed the dip to the Gov. (Continued on page 48)

Another Reprieve For Del. Station Ordered Off Air in Nag Rap

Washington, May 1. WTUX in Wilmington, Del., which has been ordered off the air because of its horse racing broadcasts, got another breather last week when the FCC gave it permission to continue operating until July 2, pending study of a petition for reconsideration.

Renewal of the station's license was denied last October when the Commission reversed an examiner's recommendation to allow the operation to continue, despite findings that the broadcasting of race results aided in illegal bookie operations. The station had been given until Jan. 10 to wind up its affairs.

Prior to the deadline, the station petitioned for a rehearing and the Commission extended the date for closing to Feb. 19. A second extension was granted to March 21 and a third to April 30.

WEBS-AFFILIATES' SPLIT WIDENS

4 Webs' First-Quarter Billings

For March

	(Estimated)	
CBS	\$6,816,000	+11.6
NBC	5,087,600	-13.0
ABC	2,895,300	-16.8
Mutual	1,652,000	+16.8

\$16,450,900 -2.4

For First Three Months

	(Estimated)	
CBS	\$19,789,100	+10.9
NBC	15,035,200	-10.4
ABC	8,694,500	-14.6
Mutual	4,620,000	+2.8

\$48,138,800 -2.4

O'Neil Ascending as Bd. Chairman Cues Power Shift in Mutual Lineup

Shift of power in the Mutual hierarchy from WOR, N. Y., and WGN, Chicago, to the Yankee and Don Lee network interests is pointed up by the election of Thomas F. O'Neil, vice-president of Yankee and Don Lee, as chairman of the MBS board. He succeeds Theodore C. Streibert, president of WOR, who remains a board director in the network setup.

Move is considered certain to end the threat of the Yankee chain's pulling out of Mutual, a development that had been considered likely last year.

Late last year, when the Don Lee hookup was up for sale, WOR participated in a minor underwriting capacity in a bid by Hoffman Radio for the Coast broadcasting operation. That deal almost went through, but later the O'Neil interests (the is also a vice-president of General Electric & Rubber Co.) raised the ante by 10%, clinching the sale.

In the reshuffled setup, E. M. Antrim, secretary of WGN and business manager of the Chicago Tribune, was named vice-chairman of the MBS board, post formerly held by O'Neil. Antrim was previously secretary of the company. James E. Wallen, who has been treasurer-controller, was elected secretary-treasurer.

All board members were reelected. Besides those mentioned above, these include: Willet H. Brown, of Don Lee; H. K. Carpenter, of WHK, Cleveland; Benedict Gimbel, Jr., of WIP, Philadelphia; J. R. Popple, of WOR; Linus Travers, of Yankee, and Frank White, MBS prez.

Web's present slate of officers was reelected. In addition, George Ruppel was named controller and Elitsha Goldfarb was named assistant secretary.

New Philip Morris Sked Taking Shape

The Philip Morris program reshuffle for the 1951-'52 season, although still in a state of flux, appears to be resolving itself thus:

The new Lucille Ball-Desi Arnaz video show, projected for next season, is being set for the Monday night CBS-TV spot currently occupied by the Horace Heidt program, with the latter being cancelled out.

The half-hour situation comedy, "The Bickersons," expanded from the Don Ameche vignette that was an insert in the Edgar Bergen show, goes in as the summer replacement for Ralph Edwards' "Truth or Consequences" radio show, with the fate of "T or C" for next season still in the laps of the Milton Blow-Philip Morris hierarchy. Similarly, the TV version of "T or C" for next season is still to be resolved, with a filmed comedy series, "Don't Be a Sucker," going in as PM's summer replacement.

Rauch, Woods V.P.s

Henry F. Woods, Jr., manager of Young & Rubicam's public relations department, and Harry Rauch, manager of the agency's radio publicity department, have been elected vice-presidents of Bureau of Industrial Service, Inc.

BIS is a wholly-owned subsidiary of Y&R.

CBS Sets Flock Of Coast Names For Summer Agenda

CBS is putting the accent on star names in a group of new house packages being developed for try-outs during the upcoming summer season. Web is dickering with Ginger Rogers for a situation comedy series and has closed a deal with George Raft to star in a show titled "Rocky Jordan." Other names on the agenda include film actress Audrey Totter and comedian Roger Price.

Specific time slots for the new packages were to have been set yesterday (Tues.) in a huddle in Washington with board chairman William S. Paley by program vice-president Hubbell Robinson, Jr., and exec producer chief Harry Ackerman. (Paley is holding down a key Government post in the nation's current defense effort.) Ackerman then heads back to his Coast headquarters over the weekend to wrap up the Hollywood originations, with program manager Lester Gottlieb accompanying him.

CBS auditioned Miss Totter's program several weeks ago. Also a comedy series, it's titled "Meet Millie" and is scripted by Frank Galen. Price is to be featured in a comedy panel quiz show, along with Stanley Adams and other comics. Show, titled "How To," is slated for auditioning on the Coast this week. Also on the summer agenda is a new Cy Howard situation comedy program. Titled "The Three of Us," it will feature Ed Max, Sandra Gould and Marvin Kaplan.

Raft's "Rocky Jordan" was originally scheduled as a television film series, but the radio version was set first. Show, will probably be auditioned via vidfilm some time this month for airing in the fall.

LEVENSON PREPPED FOR HIS FIRST RADIO SERIES

In a reversal of the customary AM to TV trend, CBS is prepping a half-hour radio comedy series for Sam Levenson, which is scheduled for a fall teeoff.

Levenson currently has his own Saturday evening video series on CBS, sponsored by Tintair and previously by Oldsmobile. This, however, will be his initial entry into the AM program sweepstakes.

CHIPS ARE DOWN IN RATE CRISIS

By GEORGE ROSEN

One of the major battles in recent broadcasting history is on—AM's civil war, which lines up the networks against their own affiliates.

The Affiliates Committee representing 700 stations identified with the four major networks lost their initial major skirmish with the webs last week. Not only is the CBS rate slash a fait accompli, but NBC, ABC and Mutual are falling in line.

Of perhaps even more dire consequences to the industry as a whole, however, is the revolution fomenting within AM's ranks. The networks vs. stations' jockeying for position is just beginning. It's apparent that from here on in, there will be no love lost between affiliate managers and network operators.

Behind the veiled statement issued following last week's two-day meeting of the affiliates with the four network brass, is seen a drawing of battle lines—two concepts matched one against the other. Considered particularly significant is one section in the statement of principle in which the affiliates set forth:

"Any network reduction in rates should be recognized only as one network's opinion of the appropriate price of a network package, and should not be regarded in any respect as an indication of the overall value of radio. Particularly, it should not be regarded as any indication at all of the market-by-market value of radio, and affiliated stations should make their own evaluations of the value of their local service quite independent of network action. Further, stations should have no hesitancy whatsoever in increasing rates wherever in their considered opinion such rate increases are warranted."

Thus the affiliates are drawing up their own blueprint for attack, including a concerted campaign to recondition advertiser thinking that "market by market values" rather than cross-the-board network radio is the thing that counts today.

That the chips are down is evident. (Continued on page 42)

QUAKER DROPS ROGERS, BUYS MUTUAL 'YUKON'

Chicago, May 1. Quaker Oats drops Mutual's Roy Rogers show on May 13, but is retaining the time segment. Cereal company bought "Challenge of the Yukon," Trendle-Campbell package originating in Detroit, to put into the Sunday, 6-8:30 p.m. Mutual slot.

Quaker dropped Rogers after three years, reportedly because he insisted Quaker buy him on both radio and TV, but bankroller decided cowboy actor-singer wouldn't fit into his video picture.

It's considered definite Quaker will also latch onto the Saturday segment of "Challenge" to plug its puffed wheat and rice. Quaker has also renewed its hour of "Man on the Farm," to resume in the fall. Agency is Sherman-Marquette.

CBS Takes WFPG As A.C. Outlet; Other Shifts

Atlantic City, N. J., May 1. With WBAB off the air after FCC tangle following sale of the Press-Union Publishing Co., which also owned the station, CBS has shifted to WFPG.

Partial shift was made Saturday morning (28) with WFPG to carry some CBS programs. Station will give preference to ABC offerings until May 27. At that time WFPG will go completely Columbia.

WMID then will drop its Mutual affiliations and pick up ABC on that date. Mutual then being without an outlet here.

NBC's \$3,500,000 Annual Lopoff As Axe Is Wielded Throughout AM Setup; Many in N.Y., Chi Fired

The Guy Likes Baseball

Mike Donovan, doorman for the CBS headquarters in N. Y., has been sporting what looks like a hearing-aid device for the last week. In answer to inquiries from some of the web execs on his "deafness," Donovan revealed that the device is actually a small battery radio, with which he tunes in the Brooklyn Dodgers' ballcasts.

Radio, with the small ear-piece being a midjet speaker, was given Donovan while he was recuperating from a recent illness by CBS board chairman William S. Paley.

Richards to FCC: 'Just Impulsive, Aggressive Guy'

Washington, May 1. G. A. Richards yesterday (Mon.) challenged the legality of the FCC's news-slanting inquiry into his stations and contended that the agency failed to prove anything, anyway, at hearings in Los Angeles and Detroit last year on the case.

In a 418-page brief filed with the Commission by Hugh Fulton, counsel, Richards claimed the agency is neither authorized nor qualified to judge whether news programs are "biased or one-sided." Such judgments, he asserted, are impossible because no standards exist.

The brief setting forth Fulton's proposed findings on the testimony was filed in anticipation of an initial decision by James D. Cunningham, FCC hearing examiner, as to whether the licenses of KMPC in L.A., WJR in Detroit and WGAR in Cleveland shall be renewed. FCC chief counsel Benedict Cottone, who presented the case for the Commission, is expected to file his brief next week.

Fulton's brief asserted that the hearings failed to support a finding that Richards issued instructions to broadcast false news or that any false news was broadcast. Neither was it shown, it stated, that (Continued on page 47)

NBC Salvages Client On 'Smilin' Ed'; Sets Up Special 127-Station Web

Chicago, May 1. Networks' willingness to tailor split skeins to fit clients' wishes was a factor in NBC's salvaging last week the Saturday morning Brown Shoe Co. biz. Shoe firm did an about face and repurchased the "Smilin' Ed McConnell Show" for next season after cancelling out of the half-hour program, effective this week.

Prime factor in causing the Brown company to stay aboard radio was NBC's agreeing to shape up a 127-station net which bypasses all TV markets. Show is slated to start again in August.

CBS Snags 'Smilin' Ed' on TV

CBS television pulled another raid on the rival NBC video network this week by snagging the "Smilin' Ed McConnell Show," with Brown Shoes as sponsor. Leo Burnett is the agency.

Where the program is now being aired Saturday nights on NBC from 6:20 to 7, CBS plans to slot it Saturday mornings from 11:30 to noon, where it will precede the moppet "Tip Top" show. McConnell takes over on CBS starting Aug. 11, under a firm 52-week contract.

The NBC economy sweep in radio rolled into high this week, with employees in every department of the network and its owned-and-operated stations throughout the country getting pink slips. In what is probably the most sweeping retrenchment in network annals, NBC applied the axe to the tune of \$3,500,000 in annual savings, with not a single AM department left unscathed.

At New York headquarters, approximately 50 have thus far gotten their notices, including two in the press department, six in sales, six in programming, six in advertising promotion, 12 in research, etc. In Chicago, an estimated 50 have been fired or have received notices. Similarly, the axe was wielded on the Coast and in all the NBC o.-&-o. operations.

Move followed in the wake of the recent naming of an NBC three-man economy board designed to streamline the whole network AM operation, in keeping with the "new economy" and reduced billings. (Axioms do not extend to TV.)

For the first three months of the year, NBC billings have been 10.4% under that of last year, and for March the web was 13% below the figure of '50. (NBC has been without a major program-time sale in radio in months.)

RCA in Summer NBC Bundle Buy

NBC got its "Operation Summer Tandem" rolling this week via sale to RCA Victor of seven major shows per week. RCA will be represented on the air six evenings per week, with the schedule calling for two new programs which it will bankroll alone and co-sponsorship on five others. Agency is J. Walter Thompson.

New programs are "Private Files of Rex Saunders," starring Rex Harrison, which tees off tonight (Wed.) in the 10:30 to 11 slot, and "RCA Victor's Musical Merry-Go-Round," starring Faye Emerson, which prems Saturday night (5) in the 8 to 8:30 period. In the latter show, Miss Emerson as fennec is to interview a different guest disk jockey each week, with the two of them kicking around chatter about recordings and playing Victor disks.

On the other five shows, RCA will come in on each for a spot along with two other bankrollers. Starting May 13, RCA will participate in Phil Baker's "364 Question" Sundays at 10; the "Boston Pops Orchestra," Mondays at 10; "Screen Directors' Playhouse," Thursdays at 10; "Man Called X," starring Herbert Marshall, Fridays at 8:30, and "Magnificent Montague," starring Monty Woolley, Saturdays at 8:30. Latter show, with "Merry-Go-Round," will have RCA on for a full hour Saturdays, leaving Tuesday the only night of the week not represented in the deal.

Dorothy Lewis Leaves For UN B'cast Junket

Dorothy Lewis, U. S. station relations coordinator for the United Nations, today (Wed.) starts a cross-country tour to tell various conferences of broadcasters how the UN is telling "the most important story in the world" via radio. Mrs. Lewis will cover 30 cities in her junket, which will run through June 30.

In her conferences with local station personnel, UN rep will present the various services and programs available for local airing through the UN.

LIVING 1951

(What Do They Think of Us?)

With Donald Buka, Lottie Stavinisky, Adelaide Klein, Stefan Schnabel, Carl Emery, Gen. Lemus D. Clay, Sen. Herbert H. Lehman; Ben Grauer, narrator; Jack Costello, announcer

Producer: Wade Arnold
Director: Edward King
Writer: Wyllis Cooper
30 Mins.; Sat. (28), 5:30 p.m.
Sustaining
NBC, from N. Y.

Saturday's (28) segment of NBC's new "Living 1951" series, devoted to a study of the opinions of the people behind the Iron Curtain have of us, was a good program. It was further enhanced by its timeliness. Yesterday, May 1, a new transmitter in Munich started an intensive treatment of beaming truthful news and comments into Czechoslovakia, speaking to the people behind the Curtain in their language, from the throats of their own leaders who had fled to a safe sanctuary. Saturday's airer was the story of this new Munich setup, its background and the whole idea of Radio Free Europe, which beams its programs steadily into Red-controlled Europe, to offset the lies the Reds tell the peoples about us.

The airer was an interesting combination of actuality recordings and dramatized bits, in a revealing picture of some of the distorted ideas in terrorized countries. From the files of Radio Free Europe came recorded comments of people who had fled to safety; they had had all sorts of warped ideas about the U. S. until RFE's beaming finally got through to them. Gen. Lucius D. Clay and Sen. Herbert H. Lehman both paid tribute to our efforts to get the truth behind the Iron Curtain. Workings of Radio Free Europe were explained in full detail.

Clever scripting and direction fused the various elements into an interesting program, an important documentary, and a good half-hour's entertainment. NBC is doing fine work here.

DREAMBOAT

With Doris Drew, Bill Snary, Jack Lester, Tom Casey, Rex Mauphin and orch

Director: Bob Woolson
Writer: Bob Ekland
30 Mins.; Mon., 8:30 p.m. CST
Sustaining
ABC, from Chicago

Although showcasing the sturdy talents of singers Doris Drew and Bill Snary, this ABC sustainer seems unlikely to make much of an imprint. It's mildly pleasant, but despite the work of Miss Drew and Snary, it has nothing to lift it out of the run-of-the-mill class.

Layout is aboard a mythical ship. Pseudo-salty dialog served as a weak bridge for the ditties. Crew members Tom Casey and Jack Lester handled their lines in okay fashion, but their contribution was just so much ballast.

The vessel charted a better course, however, when Miss Drew and Snary took over the helm. Snary, particularly, was in fine voice on show heard (23), and displayed potentialities for really big things with his ballading. Especially good was his job on "There'll Never Be Another You."

Likewise, Miss Drew spiced the cluttered cargo with her chirping, best of which was her version of "Somebody Else Is Taking My Place." But both she and Snary would have stood out better, given a less strained format.

Support by Rex Mauphin and ABC band was uniformly good.

Dave.

CONCERT OF EUROPE

With Claude Dauphin

30 Mins.; Sun., 5 p.m.

Sustaining

ABC, from N. Y.

This longhair musical session, transcribed by the Radio Diffusion Francaise orch under the baton of different European composers each week, is marred by well-intentioned but heavy-handed political sermonizing. Produced in cooperation with the Economic Cooperation Administration, show is aimed at selling the U. S. public on the efforts being made by the western European countries in the direction of economic recovery and rearmament.

This mix of music and Marshall Plan plugging was not adeptly handled. On the preem stanza (29), Switzerland was spotlighted in the script with the orchestral selections only loosely related to this country. French actor Claude Dauphin, in the role of commentator, was saddled with the cliches usually found in a tourist guide book plus some amorphous gab about Switzerland symbolizing the growing unity of western Europe.

Herm.

'A King's Story'

NBC got itself a bit of a scoop last Friday night (27), in the 15-minute exclusive interview its Henry Cassidy had with the Duke of Windsor. Program was based on the recent publication of the Duke's memoirs, "A King's Story," and was a transcribed question-and-answer airer that covered the book's scope—and the reign of four British monarchs—in interesting though night-spotted, kaleidoscopic fashion. It was also a whale of a plug for the book, open and unshamed.

The Duke made a favorable impression on the air, speaking simply, clearly and unpretentiously, with little if any of the so-called "British" accent, discussing his memoirs, and incidents in royal history, very frankly, openly and honestly. He spoke briefly of his youth, and Queen Victoria, his great-grandmother; of grandfather, Edward VII; and changes in court spirit after prim Victoria's passing; and of social changes in Britain, after World War I under George V's reign. "I must seem something of a Victorian relic to the youth today," said the 56-year-old ex-king at one time. I did try, as king, to let in a little fresh air into a venerable institution," he said on another occasion. The Duke also discussed his "most-traveled man" and "Britain's best salesman" status, and paid tribute to Winston Churchill for aiding him in writing his farewell speech, although maintaining that the first drafts were written by himself.

As a sidelight on monarch-as-man, this was an unusual airer. Cassidy "sired" the Duke a little too much, but otherwise handled the queries briefly, to the point and well.

Bron.

Radio Followups

Margaret Truman, making her bow as a straight dramatic actress, displayed a competent thespian ability in a comedy role Thursday night (26). Co-starring with James Stewart in an adaptation of "Jackpot" on "Screen Directors' Playhouse" via NBC, the President's daughter demonstrated that she can handle her lines for satisfactory impact, even though she might not rank with the best of the radio thespians. She seemed perfectly at ease before the mikes and timed her dialog neatly to take full advantage of the studio audience yocka.

Miss Truman heretofore has appeared several times as guest on NBC's Sunday night "Big Show" but those bookings, except for her singing, required little dramatic ability. She served mostly as a comedy foil for femcee Tallulah Bankhead. Now that NBC has her under exclusive contract, the web can use her for a variety of roles, counting on the fact that her ability will pay off for the original curiosity inherent in her name.

Show itself registered only mildly, chiefly because the scripters chose to burlesque the story even more than was done in the picture. Stewart, recreating the role he played in the 20th-Fox film, which was based on a New Yorker story by John McNulty, scored with his standard Stewartisms but was also guilty of overplaying some of his lines. Supporting cast sounded mostly like stereotype characters and the dialog showed an unnecessary affinity to corn. Probably of top significance in the show, aside from Miss Truman's appearance, was the fact that NBC was kidding the pants off radio giveaways.

Sunday night's "The Big Show" program had a generally good entertainment level and some fine moments. It also palled frequently because of the comedy rut it has now gotten into—relying chiefly on the personal-insult technique for its humor. Ethel Merman was femcee Tallulah Bankhead's first guest, and the gag exchange ran to mutual insults on their respective ages, figures, faces, families, acting abilities and theatrical backgrounds. Milton Berle came on later and the routine was the same—only more expert, because Uncle Miltie is an old hand at the art. At this late stage, the personal-insult business is cheap and immature. It should grow up.

Talent did redeem itself for the writers' deficiencies. Miss Merman by a rousing rendition of "There's No Business Like Show Business," and Berle by some funny gags about radio, television and com-

(Continued on page 44)

BRICKS WITHOUT STRAW

With Danny Kaye, Everett Sloane, Leon Janney, Charlotte Holland
Producer-Director: El Brown
Writer: Millard Lampell
30 Mins.; Wed. (25), 9 p.m.
Sustaining
Mutual, from New York

With Danny Kaye doing a straight dramatic part, this United Jewish Appeal airer scored effectively. The comic registered movingly, underplaying his role and coming over warmly.

The story was that of a Jewish DP who had fled the Nazis in his native Romania and turned up in France. After the war he was interned on Cyprus when the British picked up a ship carrying illegal immigrants to Palestine. Later, when Israel became an independent state, he took his place building the new nation. Yarn was unfolded in believable human terms, with Kaye's marriage to a Romanian girl being put off, first by the tragic history of Hitlerism and war, and later by the woman's being wrapped up in working for her new homeland.

Millard Lampell's script had emotional sock and some poetic passages, although in a couple of spots the dialog was literary rather than natural. It did make an excellent presentation of the Passover Exodus epic in modern terms. Supporting players, Everett Sloane, Leon Janney and Charlotte Holland, gave Kaye a capable assist. Music, composed by Elliot Jacoby and conducted by Sylvan Levin, heightened the total effect.

Sen. Herbert H. Lehman closed with a brief pitch for the UJA.

Bril.

BASEBALL BROADCAST

With Jimmy Dudley, Jack Graney, Al Hoegler

Producer: John Wellman

180 Mins.; Daily

STANDARD BREWING CO.

WERE, Cleveland

(Gerst)

Back for their fifth year at the baseball mike are Cleveland's Jimmy Dudley and Jack Graney. The two have now worked out a neat cooperative package; Dudley the smooth, glib spieler with mike savvy; Graney the speaker of experience from his many years in the big-league outfield. Having gotten over (to a large extent) his use of such cliches as "the string is out" etc., Dudley has made his verbal coverage just that much better.

Commercials handled by the duo for their suds sponsor are all live, thus permitting the WERE-fed chain of Ohio outlets to drop off and pick up their local coin. Graney and Dudley spell each other off with two-inning accounts. They're assisted nobly by Al Hoegler who does the statistics.

Production for the smooth stanza is by John Wellman.

Mark.

HEADLINES IN CHEMISTRY

15 Mins.; Sat., 11:45 a.m.

Sustaining

WABY, Albany

Educational airer, presented by the Eastern New York branch of the American Chemical Society, stressed developments that have a certain interest and benefit. On broadcast caught, these included new bleaches and a new stingless iodine. Commentary on the bleaches went into washing and their effects on various fabrics, which would be pertinent to women.

Professors and other members of the regional organization are rotating guest mikers. Naturally they do not always possess the reading ability or technique of regular broadcasters, but they suffice. It's probable that changes in writing style and in presentation would give the program a greater popular appeal.

Noticeable, incidentally, is the growing number of regional groups of professional organizations which offer radio features.

Jaco.

IT'S YOUR WORLD

With Dr. William E. Vickery, others

15 Mins.; Mon.-thru-Fri. (23-27)

6:30 p.m.

Sustaining

WTBY, Troy

Survey by area college professors of the world crisis, in a week-long forum, had elements of unevenness, stiffness and slowness, but the overall result was moderately rewarding for serious-minded listeners. Of the four quarters heard, that on "The Defense of Europe" represented the best radio: integrated, incisive and lively, with a free flow of opinions and a minimum of educator dryness.

Participants were: Prof. Kermit Gordon, Williams College; Prof. Robert Rlenow, N. Y. State Teachers College; Dr. John Henderson, visiting professor at Union College from St. Andrews, Scotland.

"The United Nations" discussion

(Continued on page 44)

From the Production Centres

IN NEW YORK CITY . . .

Clay Morgan, formerly assistant to the president at NBC under the Niles Trammell regime, has moved in as public relations-publicity chief for the North American office of Air France, with offices in N. Y. For Morgan it's something in the nature of a "return engagement" in publicizing France's transportation facilities. Some years back he gained considerable attention as pub relations chief for French Lines. The Ted Ashleys (he's the agent-packager) have named their new daughter, born in Brooklyn's Caledonia hosp. Fran. . . . Ted and Mathild Ferro, who originated "Lorenzo Jones" and have written it ever since, have withdrawn to join the script staff on the Somerset Maugham and Robert Montgomery tele shows handled by John Gibbs. . . . Norman Chancels to do a transcribed interview series for WEVD from the Penguin club. . . . WNEW dickering with classical pianist Eugene List for a hot piano disk jockey stint. . . . Bill Chalmers, ex-Kenyon & Eckhardt v.p., is new head of AM-TV activities for Grey agency. . . . Tom Wright, for the past five years business manager of BBD&O's TV department, joins Dundes & Frank agency as veepee and AM-TV director. . . . Anita Bayless new to "The Romance of Helen Trent". . . . Ned Wever, Alex Seabury, Joan Loring and Bartlett Robinson added to "Our Gal Sunday". . . . Larry Elliott and Boris Apton "Backstage Wife" additions. . . . Sandy Stromme and Arline Blackburn new "Lorenzo Jones" players. . . . Leora Thatcher is new to "Young Wilder Brown". . . . Hal Studer "Front Page Farrell" addition. . . . Bertram Lebbhar, 3d, WMGM sportscaster and son of the indie's director, will be married on June 23 to Dorothy Joyce Cohn.

Ralph Weil, WOV, bedded past two weeks by serious illness. . . . Bill Leonard, of WCBS "This Is N. Y.," back Tuesday (1) after 10-day air trip to Germany. . . . ABC's Johnny Olsen celebrates his 25th anni in show biz week of May 7; with ABC prez Bob Kintner guesting on the stanza. . . . WOR expanding Frank Bishop's new stanza to six-times-weekly. . . . William H. Weintraub has inked a lease on a six-story building going up at 46 East 53d St., which will bear the agency's name and serve as an annex. . . . Virginia Rounds Cigarettes has started a thrice-weekly news analysis stanza on CBS. . . . A daughter was born Thursday (26) to the Martin Karls (he's a member of Arthur Godfrey's Mariners). . . . Victor Zembruski and his Connecticut Polka Orch now heard every Sunday 9-10 a.m. over WATR, Waterbury, and from 10-11 a.m. over WAVZ, New Haven, in addition to other radio work. . . . Henriette K. Harrison has been appointed AM-TV director for the U. S. and Canadian YMCA's centennial celebration.

Bertram Lebbhar, Jr., director of WMGM, and Raymond Katz, program director of the indie, flew out to the Coast early this week for huddles with Metro execs on fall plans for the M-G-M Radio Attractions syndicated programs. . . . Art Warner, bandleader at the Latin Quarter, does a treasury show from the club every Wednesday afternoon, although the spot isn't open for biz at that hour. . . . MBS veepee Bob Schmid lectured at NYU's Triad League Monday (30) eve.

IN HOLLYWOOD . . .

Sydney Gaynor, one time sales head and for 13 years with Don Lee, was put under contract by Harry Mahlich, prez of KFVB, as his assistant and sales manager of the station. After leaving Don Lee he was for a time with Raymond R. Morgan agency and more recently an independent radio consultant. . . . "Lonesome Girl" can hardly be called that now that two stations are carrying her diskings five times a week (KHJ and KMPC). Same sponsor on both stations—Brew 102. . . . Bing Crosby took his air troupe to Frisco for a couple of tapings. . . . Those half-hour weekly wonders who complain of being over-worked should have some of Al Jarvis rub off on them. He yaks on KLAG radio and TV 40 hours a week. . . . Art Linkletter is taking his tape recorder along on his trip to Paris for the big celebration. He'll fly it back for broadcast on his "House Party" series. . . . Don Davis is now heading up the radio and TV operation for Sam Jaffe agency. He'll package shows with agency clients among his other duties. . . . Sybil Chism, organist for "One Man's Family," went for an appendix snatching without missing a show. . . . Robert Turnbull, senior soundman at Don Lee, has a tome on sound effects in the book stalls that should serve as a handbook for both radio and television. . . . Promoter for a giveaway show put in a pitch to an adoption agency for a baby to be the show's capital prize. It was the fastest turnaround on record. . . . George Allison was placed in charge of all media at Young & Rubicam by Ed Smith, v.p., in charge of the agency's general advertising section.

IN CHICAGO . . .

William Odgen, formerly with LeValley agency, has joined ABC's Chi network radio sales staff as an account exec. . . . Marian Anderson is the first woman to cop the producers' title at Chi NBC, taking over as associate producer on web's delayed transcription network servicing midwest affiliates remaining on standard time. . . . Bill Seymour and Robert Porter were hired to handle the delayed net's announcing chores. . . . William Fisher exits his associate radio-TV director post at Chi office of Young & Rubicam to head up radio-TV department of Gardner ad agency in St. Louis. . . . WGN public relations chief Jim Hanlon initiated into the Headline Club, Chi professional chapter of Sigma Delta Chi. . . . Judith Waller, Chi NBC director of public service and education and her assistant Betty Ross attending Ohio U's annual radio-TV institute in Columbus, O., this week. . . . ABC central division veepee John Norton and wife motoring through the south and southwest on a two-week vacation. . . . WJJD manager Art Harre serving as chairman of the Chi Federated Advertising Clubs judging committee which this week is picking annual radio awards winners. . . . Emcee Jim Conway launches a new WBBM "Lucky Ladies" show Tuesday (8) with a revised audience participation format. . . . Fred Reynolds is spreading out with a cross-the-board nightly half-hour disk session on WGN, using a format similar to his Saturday afternoon jazz show. . . . Hallicrafters prexy William J. Halligan has been named prez of the Armed Forces Communications Assoc. . . . Ed Kasper has departed the O. L. Taylor rep firm to join the WMAQ sales staff.

IN WASHINGTON . . .

Thomas K. Finletter, Secretary of the Air Force, will highlight preem of "Pentagon-Washington," new official TV program of Department of Defense, on DuMont, Sunday (6). . . . Patrick Hayes, local concert manager and radio commentator, joins staff of WGMS, town's "good music station," as director of sales and promotion, effective May 1. Hayes will continue his concert bureau, but resigns such out of town activities as manager of road tours for Fred Waring and other orchs. . . . Ray Wilson, WGMS chief announcer, moves up as senior account exec in station's sales staff, replacing Cecil Richards, who has resigned to enter public relations and advertising firm of Onslow and Brown. . . . One of highlights of the May 14-19 convention of General Federation of Women's Clubs in Houston, Tex., will be announcement of a "Radios for Iran" project, an effort of the outfit to penetrate the Iron Curtain. . . . Jeanne Millette taking over TV Traffic for WNBW-NBC, replacing Pat Keefe, who has entered military service. . . . Jeanne Warner, WNBW chantoosey, planning to Northern Command to entertain troops early next week. . . . Bryson Rash, special events director for WMAL-ABC, moderating a special program featuring town's "Oldest Inhabitants". . . . Lt. Frederick M. Cusick, USN, formerly program director for WVOM, Boston, and one time radio director of First Naval District, Boston, has been assigned to the news and special events section of radio-TV branch of Department of Defense.

RADIO TALENT EARNINGS DOWN

Miller Stumps for McFarland Bill

Washington, May 1.

Immediate passage of the McFarland Bill was urged yesterday (Mon.) by Justin Miller, outgoing NARTB proxy, in the interest of getting fast action from the FCC in handling TV applications following the lifting of the freeze.

Testifying before the House Interstate Commerce committee, Miller said the Commission will be faced with "an unprecedented workload" when more than 2,000 TV stations become "suddenly available for licensing" in the fall. The McFarland Bill, he said, will assist "mightily" in expediting action on applications.

The McFarland Bill includes a provision requiring the Commission to report to congress all cases not decided within six months after hearing or within three months, if no hearing is required. Miller said NARTB approves this provision "as the answer to the complaints of many broadcasters arising out of the Commission's failure to decide cases with reasonable dispatch."

The measure, he added, may result in better balancing of functions, "perhaps eliminating some of the sociological, ideological and political forays upon which the Commission wasted its time for years."

At the request of Rep. John W. Heselton (R-Mass.), Miller agreed to furnish the committee with specific examples of "political forays."

Speed Up Action on Controversial McFarland Bill; Compromise Seen

Washington, May 1.

Prospects for Congressional action this session on the controversial McFarland bill to speed up FCC operations and change some of its procedures picked up considerably last week as House hearings on the measure neared conclusion. It appeared doubtful, however, that the House Interstate Commerce Committee will accept the measure in the form in which it has passed the Senate. This will mean that some compromise will have to be worked out in conference, once the bill has gotten through the House. If certain provisions are retained in the final measure, a Presidential veto is regarded as quite possible.

Hearings on the bill have developed into a battle between FCC Chairman Wayne Coy, representing the majority of the Commission, and the broadcasting industry. Coy has testified strongly against provisions in the bill which would prevent commissioners from getting the views of staffers in deciding cases, which would limit the Commission's powers in passing on license renewals and transfers, which would allow existing stations to hold up applications for competing facilities, and which would affect the Commission's authority in dealing with anti-trust violators.

Commissioner Robert Jones, who disagrees with the majority of his colleagues on the provision preventing consultation with the staff, has apparently impressed Republican members of the Committee with his testimony. Jones, a former Republican Congressman from Ohio, has argued that the staff influences the Commission in its decisions.

As a result, the Committee has appeared to be divided along party lines. (Continued on page 47)

ABC's 'Split Personality' Plan Seen Giving More Spread to Its Sponsors

ABC has come up with a "split personality plan" that will divide a top personality's radio stint into three five-minute daily strips. Idea is to sked the star in capsule sketches at 2:30 p.m., 3:30 p.m. and 5:55 p.m., to give a sponsor greater spread and at the same time hold an audience over the intervening periods.

Web program veepee Leonard Reeg has been talking to Music Corp. of America on getting Joan Crawford for the assignment. Other pic actresses of similar calibre are also being considered.

As currently mapped out, Miss Crawford might do a five-minute bit on beauty, ending with a plug for her next segment, which would be on parent-child relationships. Latter would be followed, for example, with a quickie program on cooking. Show would be pitched to a single sponsor and if the concept clicks, it might be extended to other celebs.

AFRA PROJECTS GLOOMY PICTURE

Earnings of radio actors, singers and announcers are falling off, in line with the AM industry's generally gloomy situation, according to a survey just completed by the N. Y. local of American Federation of Radio Artists.

AFRA report shows that 65% of all performers made under \$2,000 in 1950. A national survey made by AFRA and the U. S. Dept. of Labor three years ago estimated that the proportion of those earning less than \$2,000 during 1947 was one-third. This indicates that the proportion of those in the under-\$2,000 bracket has doubled in the three-year span.

The union gathered the statistics as part of its dues computation, in which performers state their earnings. Three-fourths of the 3,600 forms sent out were returned. Those not replying may have dropped out of the industry, or may be taking a chance on having their dues jumped to one higher bracket for failing to respond to the questionnaire.

Further indication that AM artists are making less, is seen from the fact that N. Y. AFRA's total dues collection fell off slightly in '50, according to local executive secretary Ken Groot. Dues would have dropped more precipitously, but there was an influx of new members from video performers wanting to get into Television Authority. Until February, artists didn't join TVA directly but through a member union of the Associated Actors and Artists of America. As a result of the sliding dues picture, the New York local may hike its dues structure. A committee is now studying the situation.

Radio's decline has affected actors' earnings because producers are using smaller casts and paying fewer stars over-scale fees, the data indicates.

Wide Spread in Earnings

As the 1947 study reported, there is still a wide spread in performers' earnings from AM and transcriptions. In the under-\$5,000 bracket there were 1,129 actors, or 70% of those reporting; 478 singers, or 74%; and 133 announcers, or 29%. In the \$5,000-\$10,000 bracket there were 183 actors, or 12%; 91 singers, or 14%; and 80 announcers, or 17%.

In the \$10,000-\$20,000 bracket there were 121 actors, or 8%; 35 singers, or 5%; and 102 announcers, or 22%. In the \$20,000-\$30,000 bracket there were 95 actors, or 6%; 29 singers, or 5%; and 85 announcers, or 22%. (Continued on page 48)

TV Steals Ohio State Spotlight; Hennock, Top Producers on Agenda

Columbus, May 1.

WBMS Goes WHEE

Boston, May 1.

Effective last Sunday (29), WBMS, local 1,000 watt daytime indie, switched its call letters to WHEE. At same time station inaugurated a new programming set-up featuring jazz, hillbilly and classical musical stanzas, across the board. New format was put into effect by general manager Lambert Beeuwkes, who recently replaced George Lasker.

An WBMS station had built a solid rep as Hub's longhair music station, but was forced to scuttle that type of programming when audiences vocally resented commercials during Bach, resulting in wholesale withdrawals of sponsors. Station hopes to recapture part of this lost audience under new setup.

Pabst Gets Nod On Charles Bout

Chicago, May 1.

Pabst has won out on the dickering for rights to the Ezzard Charles-Joe Maxim heavyweight championship fight here May 30. Because beer company's IBC pact ends May 23, a special deal had to be worked out for the May 30th bout.

Although neither the IBC or Pabst would disclose the price of the Charles-Maxim package which will be aired on CBS AM and TV, it's known that the boxing club upped the ante considerably. Several other bankrollers had indicated interest in buying the championship go.

Pabst will hold onto the Wednesday night 9 to 10 (CDT) period on CBS-TV during the summer, but still hasn't completed plans for a show to go into the slot.

Cecil Beaver to WHHM

New Orleans, May 1.

Cecil Beaver, manager of WTBS, Shreveport, La., takes over on June 1 as general manager of WHHM, Memphis. Pat MacDonald, who recently announced his resignation as general manager of the Memphis station, Thursday (6) confirmed the report that Beaver will take over.

Beaver is a stockholder in WHHM. MacDonald's future plans were not announced.

Johnson Would Clarify B'casters' Responsibility on Political Talks

Washington, May 1.

Legislation to clarify broadcasters' responsibilities regarding use of their facilities for political speeches was proposed in a bill introduced last week by Chairman Edwin C. Johnson (D-Colo.) of the Senate Interstate Commerce Committee. The measure would require stations to give equal opportunity for reply regardless of whether a candidate or a person speaking on behalf of a candidate had been permitted to broadcast.

The bill provides that licensees "shall have no power of censorship over the material broadcast" and imposes no obligation on stations to make their facilities available to any candidate or persons authorized to speak for him.

Johnson's bill would relieve stations of liability for broadcasts made by persons speaking on behalf of candidates, as distinguished from candidates themselves. The Supreme Court recently, in refusing to review a lower court decision on a suit brought against three Philadelphia stations, in effect upheld a ruling that present

laws restricting censorship of political material apply only to speeches made by candidates.

Another bill introduced by Sen. Johnson last week would transfer to the FCC authority to assign frequencies for use of radio stations owned by the U. S. government. This measure runs counter to recommendations contained in a recent report of the President's Communications Policy Board which advocated establishment of a three-man advisory board to make the assignments. At present, the assignments are made by the President on the advice of the Interdepartmental Radio Advisory Committee.

Johnson is said to feel that the question of dual control over these assignments should be cleared up and that the FCC should have the central authority over the radio spectrum. His measure would relegate IRAC to the role of a clearing agency for handling government requests for frequencies.

A spokesman for the Senate Committee said that "very definite" hearings would be held on this bill.

Tucker's Top WRR Spot

Dallas, May 1.

Durward J. Tucker, chief engineer at WRR, has been named managing director of the outlet. He has been with the airtel 18 years and replaces Dale Drake on June 1.

Latter becomes veepee of Texas State Network on that date. Drake in 1947 moved into top spot at WRR, world's oldest municipally-owned station, when Charles R. Jordan left to also assume a veepee chair at TSN in Fort Worth.

Lamb Defense Vs. 'Subversive' Tag

Columbus, May 1.

The name of Edward Lamb, attorney, publisher and radio and television station owner, was mentioned here last week by witnesses appearing before a joint legislative committee investigating subversive activities in Ohio.

Four witnesses identified Lamb, who owns WTVN here and WICU in Erie, Pa., and two others from Toledo, as having pledged financial support to Lincoln House when it was dedicated as a Communist meeting house. One of the others was J. B. Simmons, Toledo councilman. Both he and Lamb denied membership in any subversive organizations.

Lamb, who was attending the American Newspaper Publishers Assn. convention in New York, immediately dictated a statement from there that he had a vague recollection of attending workers' meetings in 1944 and that he had been invited at that time to help dedicate what had been described to him as a meeting of trade union workers opening educational headquarters.

He emphasized that he had absolutely no knowledge that the meeting was sponsored by Communists. He declared he would continue his efforts in preserving civil liberties of all Americans now and in the future.

Leal Exits KIWW

San Antonio, May 1.

Manuel D. Leal, veepee of KIWW, has resigned his post at the outlet. He was also general manager and 49% stockholder.

A realignment is planned with outcome dependent upon FCC approval. Under the new setup Leal's stock would be purchased by Joe Olivares and L. E. Richards for \$30,000. Olivares would become prez and general manager of the Good Neighbor Broadcasting Co., licensee of the outlet and Richards would be station manager, secretary-treasurer, in addition to being chief engineer.

Frieda B. Hennock, the only FCC commissioner who has gone all out in an effort to give educators a generous slice of the TV spectrum for their own use, will address the banquet session Saturday (5) of the Institute for Education by Radio-Television here in the Deshler-Wallack ballroom. Her topic at this highlight feature of the 21-year-old institute will be "Educational Television: An Opportunity and a Responsibility."

Television, admitted as a topic for discussion in only the last two meetings, will take the play away from radio at this year's institute which will open Thursday (3) night and end Sunday afternoon. Approximately 800 educators and broadcasters are expected to attend.

At the kickoff session at 8 p.m. Thursday Sen. William J. Benton, of Connecticut, and C. J. Witting, DuMont network general manager, will discuss "How Can the Public Interest Best Be Served by Television?" The senator, who will speak via a closed circuit from New York, will represent the public, and the network executive will speak for the industry.

One of the highlight sessions has a panel that reads like an elite guard of TV producers. Dr. I. Keith Tyler, institute director, has gathered together Worthington (Tony) Miner, CBS-TV producer of "Studio One," "Mr. 1. Magination," and "The Goldbergs"; Fred Coe, NBC-TV producer of "Philco Television Playhouse"; Ralph Levy, producer of "The Alan Young Show" (appearance still tentative); and Ted Mills, NBC-TV producer in Chicago who handles the "Garraway at Large" stanza to discuss television writing and production. Mills is chairman.

Other Speakers

Other speakers and panel members include: Foy Kohler, Ohio State U. alumnus who heads "Voice of America"; Paul Walker, vice chairman of the FCC; Dr. Benjamin Fine, education editor of the New York Times; William A. Whyte, Jr., associate editor of Fortune. (Continued on page 47)

WWSW, Airing Pitt Pirates For 19th Year, Is Focal Point for Regional Net

Pittsburgh, May 1.

WWSW, indie station owned by the morning Post-Gazette, is again doing the play-by-play broadcasts of Pirates' games, both at home and away, for the 19th straight season. This year it's the originating point for a regional network of 25 outlets in Western Pennsylvania, Ohio and West Virginia. Originally, when the web started, only 18 stations were on it.

Atlantic Refining Co. and Sealtest Milk and Ice Cream are the co-sponsors, with Rosey Rowswell and Bob Prince continuing to do the accounts from Forbes Field when the team is in Pittsburgh, and recreating them while the Pirates are out of town from direct wire reports handled by Harry Barr.

Outlets besides WWSW are WJSW, Altoona; WBVP, Beaver Falls; WISR, Butler; WCPA, Clearfield; WSVI, Connellsville; WCED-FM, DuBois; WLFU, Erie; WHJB, Greensburg; WHUN, Huntington; WJAC, Johnstown; WMGW, Meadville; WKST, New Castle; WKRC, Oil City; WKBI, St. Mary's; WMAJ, State College; WVSC, Somerset, and WNAE, Warren, all in Pennsylvania; these in Ohio, WLIO and WOHI, East Liverpool, and WSTV-FM, Steubenville; and in West Virginia, WVWV and WJPB-FM, Fairmont; WDNE, Elkins, and WKWK, Wheeling, and WDKY, Cumberland, Md.

A quarter-hour prior to the ball games, the traditional "Warm Up Time" with Joe Tucker is aired by WWSW and 22 of the stations on the network, sponsored by the Fort Pitt Brewing Co.

RCA's Price Guarantees to Dealers In Bid to Move TV Sets Off Line

New plan to bolster the current slump in television set market by offering price guarantees to dealers on all future purchases was set up by RCA this week. In what's believed to be the first such big-scale attempt to keep sets rolling off the production lines in view of dealers' overstocked inventories, Joseph B. Elliott, vice president in charge of RCA Victor consumer products, said the guarantees should help eliminate price uncertainties with their depressing effect on sales.

At the same time, Emerson announced a reduction in list prices ranging from \$15 to \$145 per set on its entire '50 line. Describing the move as "an incentive to increase TV buying," Emerson president Benjamin Abrams declared: "We feel that the lower prices will tend to open the door to TV ownership for the great mass of people who want to buy TV receivers, but who have found the amount of down-payment required by Regulation W (part of the Government's restrictions on installment buying) a deterrent to their purchase."

Abrams revealed the prices are the lowest in Emerson's history. He added, though, that they would remain in effect for only a limited time, no longer than 60 days, "in view of the fact that material shortages and stepped-up Government requirements or military equipment will force further production cutbacks by the middle of the year, with a corresponding increase in unit costs."

To stabilize market conditions in the industry, RCA informed its distributors at a series of meetings in all TV areas in the country that it would guarantee its current factory prices on all models until Aug. 1. At the same time, it assured its franchise-holders that the

(Continued on page 48)

Sinatra Winds Up For Bulova June 9

Frank Sinatra winds up for Bulova on his CBS-TV Saturday night show after the June 9 performance. What happens next fall appears to be anybody's guess.

Bulova also cancels out on the Saturday time, at least for the summer, and whether it returns in the fall, with or without Sinatra, is problematical. The singer leaves for the Coast for a Universal film commitment after his June 9 telecast. CBS has an option contract for his services next fall, but beyond that the web's plans are indefinite.

Bulova initially bought Sinatra for five weeks and held on to the program for 30.

'Eileen' Plagiarism Claim Brings 200G Damage Suit Against ABC 'Smith' Aired

Ruth McKenney Bransten, author of "My Sister Eileen," and Jerome Chodorov and Joseph A. Fields, who wrote the Broadway play based on the "Eileen" stories, last week started action in New York Federal Court against the television program, "Two Girls Named Smith." Trio is asking for an injunction against the program, an accounting of its income and for \$200,000 in damages, because of an alleged infringement of their property by "Smith." Suit was brought against ABC-TV web; the sponsor, B. T. Babbitt; William H. Weintraub agency; Richard Lewis Enterprises and Bernard L. Schubert.

Papers filed contend that Lewis and Schubert entered into negotiations with Mrs. Bransten in 1949 for the rights to "Eileen," and were granted a limited deal, with terms specifying that if they failed to arrange a sale of the property by November, 1950, Schubert's and Lewis' rights were terminated. Plaintiffs charge that Schubert and Lewis failed to come up with a sale by the November deadline, and two months later Schubert and Lewis effected the "Smith" package sale to Babbitt. It's further charged that "Smith" used the "Eileen" theme of two out-of-town girls living in New York. "Smith" started on ABC-TV on Jan. 20, '51.

Wet 'Toast'

Ed Sullivan pitched in with a mop to help CBS-TV stagehands wipe water off the stage floor of the Maxine-Elliott Theatre, N. Y., during his "Toast of the Town" show Sunday night (29). Torrential rain which hit Gotham just before the show went on the air began leaking through the theatre roof. When dancers started to slip on the wet boards, Sullivan decided to give the stagehands a hand with the mop.

Columnist-emcee, incidentally, will originate his program from Madison Sq. Garden, N. Y., May 13 in a tie-in with the Zionist Organization's pageant celebrating the third anni of the state of Israel. It's believed to mark the first instance of a network commercial show emanating from the Garden before an audience of thousands.

TV Set Mfrs. In Appeal to Ease Credit Controls

Washington, May 1.

Federal Reserve Board may act this week on an urgent appeal from television set makers to ease credit controls on retail sales to rescue dealers from threat of bankruptcy. The Board was told last week by the Radio-Television Manufacturers Assn. that dealers are loaded up with stock, that some have already been forced to the wall and that others are in financial difficulties.

RTMA prexy Glen McDaniel and general manager James D. Secrest conferred with Board staff members in an effort to get a relaxation of Regulation W which requires a down payment of 25% on time purchases of TV sets. This requirement, they contended, has been unduly retarding sales. As evidenced, they presented data showing that installment sales have declined more sharply than cash sales since the regulation took effect last October.

The RTMA reps also submitted results of a sample survey in Los Angeles which showed that 50% of prospective TV buyers could not

(Continued on page 50)

SUSANN DUMONT SHOW TO FEATURE UNKNOWN

With RCA and Sunset Appliance Stores as joint sponsors, Jacqueline Susann takes over the Monday night 11 to 11:30 p.m. DuMont (WABD) segment starting next Monday (7). (She's currently doing a local WABD show for Sears Roebuck.)

New show has been tabbed "Jacqueline Susann's Open Door." Instead of featuring name guests, it will invite unknown personalities with human interest stories to project their needs and wants.

NBC-TV's Kovacs Building

Ernie Kovacs, zany Philadelphia disk jockey, who now does a three-hour early morning television program cross-the-board via WPTZ, may be on the NBC video network this summer. Web is mulling the idea of building a half-hour show around Kovacs as a summer replacement for "Kukla, Fran & Ollie" in the 7 to 7:30 p.m. slot Mondays through Fridays.

Video Looks To Summer Bonanza On Spot Biz Deals

Television stations, anticipating their biggest summer billings in history this year, are looking to spot announcement sponsors to provide a large share of that revenue. With most of the top spending network advertisers riding through the summer, the spot advertisers figure their present ad agencies will be just as good during the usual hiatus period as they have been the rest of the year and so are signing on in droves.

Since most spot buying is done on a local station level, the networks have been unable to estimate how much they'll represent in gross revenue for the summer. But they anticipate the affiliates will do much more spot business than last year, primarily because of the greater volume of network business. In addition, a number of local stations in all parts of the country have instituted a boost in rates, which are to take effect prior to the summer season.

In contrast to concessions made to network advertisers in the way of rate cuts and program contribution costs, the spot advertisers will have no such lures. Only concession available to them is the standard frequency discount they get if they buy on a 52-week basis. As a result, it's believed that most of them figure summer video will do a good selling job for their products, based on the assumption that the big network programs this summer will draw hefty audiences.

20 Shows Set to Ride On NBC-TV Educ'l Series

NBC television's series of half-hour educational shows, to be presented in conjunction with the Sloan Foundation, is tentatively scheduled to preem by late June or early July. Bill Hodapp, imported to N. Y. by the web from WAVE-TV, its Louisville affiliate, to produce the series under the supervision of Davidson Taylor, has 20 programs set to go and is shooting for six more before the series gets started.

Program, designed as a public service feature, will not be available for sponsorship, but instead will be carried sustaining by NBC. Specific time slot has not been determined. Series will have no connection with NBC's projected "Operation Frontal Lobes." Latter program, which the web will attempt to sell to its current sponsors, is expected to start in the fall.

TV Industry Next?

Washington, May 1.

House Un-American Activities Committee plans to launch an investigation of alleged Communist sympathizers in the television industry as soon as it completes its current probe of Hollywood, it has been indicated by Committee spokesmen here. Some members of the group, in fact, have been pressing for the TV investigation since the probe of Hollywood Red ties first started, on the assumption that TV, coming directly into the home as it does, can be a much more powerful propaganda medium than films.

It's been learned that a number of unidentified New Yorkers are preparing briefs to file with the Committee claiming the incidence of Communism in TV is even more pronounced than the film industry has been charged with. Spokesmen declined to specify against which specific group in TV the charges were placed. They inferred, however, that the current row between the Screen Actors Guild and Television Authority might have similar political overtones as the recent battle in Hollywood between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees.

To date, writer-comedian Abe Burrows is the only member of the TV industry known to have been subpoenaed by the Committee. It's believed that the House group might still want to question Burrows in connection with the Hollywood probe, rather than in regard to TV.

Coy and TV's 'Anxiety Neurosis'

Washington, May 1.

Is it "healthy interest" or "anxiety neurosis"? Speaking of the interest of newspaper, motion picture and other media in television here last night (Monday) before the National Newspaper Promotion Assn., FCC Chairman Wayne Coy observed: "This desire on the part of the proprietors of the various mediums of communications to widen their intellectual horizons by developing a healthy interest in a new and different medium of communication is an encouraging omen, it is a tribute to the philosophical and scholarly predilections of these groups."

"Of course, I am just a layman and it is possible that a psychiatrist, observing the intensity, the avidity and the eagerness that some of these groups display in their quest of knowledge concerning this medium, might diagnose this normal, healthy interest as an anxiety neurosis."

Referring to the motion picture theatre owners, Coy said, "You would be surprised at how far afield their intellectual curiosity now ranges and how earnestly they will put aside their boxoffice problems for a scholarly session on television."

Present Plan Should Permit Flock Of New TV Stations by Summer, '52

Washington, May 1.

Provided the present timetable can be met, new TV stations will be sprouting up early next summer, FCC Chairman Wayne Coy told the National Newspaper Promotion Assn. convention here last night.

Coy said he expected the allocation hearings, beginning June 11, to last about two months. A final decision on the allocation master plan should require another two months, he said, permitting lifting of the freeze in late September. The agency will then allow reasonable time for amending old and filing new applications, "if the commission can begin granting new applications around the first of December," he said, "I anticipate that new stations will be constructed and start going on the air by the middle of next year."

Regarding the availability of station equipment, Coy said "there is considerable optimism in the trade" that a reasonable supply of materials for transmitters will be made available next year. The industry has "reasonable expectation," he added, of "a continued though somewhat curtailed flow of materials" during the period of defense production.

Coy said that although the commission has asked that no TV applications be filed during the freeze, 400 have been submitted. "There is no question," he said, "about the desire and the resources of AM broadcasters and other interests to construct TV stations."

The FCC boss told the promotion men that color TV will attract many new TV sponsors and provide "the most powerful advertising tool that has yet been devised."

TV Clients Swarm Over NBC 'Islands'

NBC television has abandoned its idea of concentrating its commercial programs this summer on Sunday and Wednesday nights—for the simple reason that the unexpected rush of bankrollers to sign on for the summer makes such a plan impracticable and unnecessary.

Idea was suggested some time ago by Sylvester L. (Pat) Weaver, the web's exec vicepres. On the assumption that summer business would be little better than it was last year, Weaver planned to eliminate the possibility of leaving any single sponsor on a commercial "island" during a certain evening by grouping as many sponsored shows as possible on the two prime viewing evenings. Balance of the week, which was expected to remain sustaining, was to have been devoted to creative programming experiments and other innovations which could be done on sustaining time.

To date, however, NBC's Class A evening time is virtually sold out and the web expects to have to sustain only about five half-hours per week at the most during the summer. Tentative program schedule has at least one of the web's current top-spending advertisers inked for each evening of the week and it's expected that their shows will anchor the complete programming lineup for each night. As a result, the number of summer sponsors has ruled out the danger of leaving any show on an island.

CBS Looks to Radio Shows as Inspiration For Tele Properties

Apparently intent on continuing its policy of pushing house packages as much as possible, CBS television is lining up video versions of a number of its radio shows for possible airing in the fall. Included on the roster are such top-rated radio packages as "My Friend Irma," the "Hal Peary Show," "Lineup" and "My Favorite Husband." Latter was recently dropped off the AM web when its sponsor ankled the show.

Web is also working on a situation comedy series based on Betty MacDonald's bestselling novel, "Egg and I." CBS legalites on the Coast are huddling with reps of the Famous Artists agency, which handles Miss MacDonald. That program, too, will be saved for a fall takeoff if the deal goes through. As

(Continued on page 48)

VIDPIX TO SHOVE WEBS ASIDE?

'Block Booking' Burns Clients

Some major clients in television are doing a burn over what they call "block booking" practices and under-the-table deals on the part of video station operators in a few of the one-station cities that are on the cable.

The sponsors apparently are at the mercy of these operators. But the price exacted from them for the privilege of getting their network shows off the kine book and on live, grows higher with each overture that's made.

One of the major clients in video says he's got enough evidence on the basis of his personal experiences to invite some wholesale FCC repercussions. The "block booking" demand goes something like this: A client is anxious to penetrate a one-station market with a live pickup of his network show. The station operator thinks it can be arranged through a program reshuffle, but since it entails some difficulty and might possibly antagonize some other client, the station would be willing to undertake the risk if the client induced his local dealer to buy a half-hour show on a local basis. In some cases, it's argued, the "payoff" has even included five-times-a-week local program buys.

Anchor Hocking Drops 2 Nights On 'Open House'; Lester, DeLugg Out

Jerry Lester and "Broadway Open House" call it quits after the May 23 telecast. The following week Jack E. Leonard moves into the late night NBC-TV show. The switch is the culmination of a succession of agency-client-network hassles and crises which finds:

(1) Anchor Hocking, the sponsor, dropping two of the five nights and cutting down on stations;

(2) An overhaul of the show's talent lineup, with the exiting of Milton De Lugg in particular causing considerable wonder in view of his impact on the show. (He's being replaced by the Kirby Stone Quintet). As of now, however, Dagmar and Ray Malone will stay put.

(3) Leonard is balking at doing all three shows a week, holding out for two, and the Weintraub agency, which handles the Anchor Hocking billings, is conferring with NBC on using some one else for the third night. (Ben Blue, under contract to NBC, may do the show on the two open nights vacated by Anchor Hocking).

(4) Hal Friedman is also checking off the show as producer. He's told intimates he's "had his fill" of the week-in-week-out "Open House" controversies, and he wants a rest. He's under contract to NBC.

Lester refused to do the show through the summer. This was one of the items in the Anchor Hocking blowup. However, major contributing factor, it's reported, was the succession of hassles throughout the season involving Lester with agency, network and client reps.

Since Lester is committed to NBC by contract, the web will program a new show for him.

Mac Coverage In Chi Sets Record

Chicago, May 1.

Windy City's entire television industry and a big share of the radio facilities were turned loose on Gen. Douglas MacArthur's first visit here Thursday (26) for undoubtedly the most complete electronic coverage ever given a Chicago event.

From the time the self-styled "old soldier" and his family stepped from his plane at Midway airport shortly after noon until he entered his Stevens Hotel suite after the evening Soldiers' Field rally, he was constantly either "on camera" or under the surveillance of AM color commentators.

The four video plants—WGN-TV, WBKB, WENR-TV and WNBQ—pooled some \$1,000,000 worth of equipment and 130 announcers, producers, directors and technical personnel for the telecast which started at noon and ended at 9:30 p.m. with the windup of the Soldiers' Field jamboree. Although the tele pool was shut down from shortly after 3 p.m. at the end of the Loop parade until it started up (Continued on page 42)

DIRECT STATION DEALS LOOMING

By BOB STAHL

With all signs pointing to the growing use of film programs on television, speculation is being revived in the trade that sponsors and agencies eventually may find it possible to bypass the networks completely in buying station time.

Fact that at least one outfit producing films specifically for TV—Bing Crosby Enterprises—has already earned a profit on production, is expected to lure other moneyed film-makers into the business, including possibly even the major Hollywood studios. With such film programs at their disposal, it's pointed out, agencies and their clients can create a so-called "celluloid network," selecting their markets and even time slots at will. When and if this happens, according to some observers, the TV networks as presently constituted may become an anachronism in the industry.

Besides the advantages to agencies and sponsors, it's believed that video stations throughout the country will also favor dealing directly with advertisers. Under their affiliation pacts with the webs, the stations seldom get more than one-third of their rate cards for commercial network shows. By taking film directly from agencies, they can set up deals similar to those with local advertisers, in return for which they get their full rate card profits.

\$2,000,000 Crosby Profit

Crosby's profit was earned on the original series of 52 half-hour films the outfit turned out for screening on Procter & Gamble's "Fireside Theatre" two years ago. According to Everett Crosby, prez of the organization, the series cost \$500,000, but his outfit retained all subsidiary rights after the initial screening on "Fireside." Pix, now being released as second run in markets throughout the country by United TV Programs, new firm created to distribute films for video exclusively, have topped the \$750,000 mark in returns during the last several weeks. And, according to Crosby, indications are that the sin-

(Continued on page 42)

CBS Now Has Midwest TV Station Ambitions in Expansion of Empire

Sic Transit

Just how TV-happy the agency and sponsor execs have become was perhaps never better illustrated than last Thursday, when Walt Frammer, who packages "Strike It Rich," ran off a kine preview at CBS of the show's TV version, which Colgate is now sponsoring, along with the AM edition.

The whole top brass and account exec lineup identified with the various agencies holding Colgate billings, along with the Colgate echelon, trooped in to CBS to see the runoff on the afternoon quiz show. It looked like Madison Ave. on parade.

It was a throwback to the early days of radio, when the agency-client delegations manifested equal interest in AM programming. Today they wouldn't dream of taking time out for an AM preview.

Having set its AM rate house in order and in the process innovated a new rate pattern for the networks, CBS is now shifting major accent to its television empire.

Hurried trip of CBS prez Frank Stanton to the midwest over the weekend has cued considerable speculation on Columbia's new line of attack—the acquisition of owned-and-operated TV stations, now that it has invaded the manufacturing field through the purchase of Hytron Corp.

CBS' recent Prudential loan of \$15,000,000 is seen as definitely linked with its TV station ambitions, notably in the midwest area. With its WCBS-TV in New York, KCBS-TV in Frisco and its recent 100% ownership of KTSL in L.A., the network is in sore need of protection in the midwest area.

Chicago and Detroit, the No. 2 and No. 4 markets, would in particular be choice TV plums for the web. That CBS may engineer a deal whereby it would acquire the ABC video stations in Chicago and Detroit, is viewed as entirely within the realm of possibility, even though the deals would have to be maneuvered through outside parties. (It's recalled how CBS involved itself in the General Tire purchase of the whole Don Lee empire, merely to grab off the L. A. video operation.) Thus are envisioned the prospects of CBS moving in a similar direction to entrench itself with o.-&-o. show-cases in the midwest.

Camel Vice Carter Buy Seen Cuing 'Sat. Revue' Split

R. J. Reynolds (Camel cigarettes) is negotiating a deal for the takeover of the 8:30 to 9 p.m. Saturday time on NBC-TV next season, and is currently shopping around for a suitable show for the period.

This would indicate that the Jack Carter 8 to 9 show is going off at the end of the current cycle. The Carter revue is the curtain raiser to the two-and-a-half-hour "Saturday Night Revue," but whether the upcoming Camel segment would be integrated into the "Saturday Night" pattern or be divorced completely from the Max Liebman "Show of Shows," is problematical. It's reported, however, that the "Saturday Night" sales pattern will be restricted to 90 minutes.

The Camel buy leaves the 8 to 8:30 time on the availability list.

Decline & Fall Of the TV Man

Boston, May 1.

With practically everybody taking a poke at TV for one thing or another nowadays, it remained for Ernest A. Hooton, Harvard anthropologist, to predict it will hasten the decline of man. Declaring, "Just as our legs have shrunk from using motor cars, our minds and our ability to read have deteriorated because television offers, for the most part, foolish, harmful material which stultifies audiences." Continuing in the same vein he added, "TV crime shows present an easy correspondence course in crime, a visual education in how to do wrong. Such vicious programs result from the ignorance and venality of movie, radio and TV producers."

The professor has for many years expressed his doubts on the future of mankind and this latest outburst is strictly on schedule.

Future Schlitz Backing On 'Pulitzer Playhouse' To Be Decided in Week

Whether or not Schlitz will go for another season's sponsorship of "Pulitzer Prize Playhouse" on ABC-TV, will be determined in the next week. At the moment it's considered a 50-50 tossup whether the brewery company will pick up the dramatic series.

Principal objection of the client, it's understood, is the limited availability of properties within the "Pulitzer" framework and the invariable need to spotlight non-prize winning works of authors who have gotten the Pulitzer award nod.

If Schlitz drops "Pulitzer Playhouse," it's considered a certainty it will settle for another dramatic presentation.

NUSSBAUM'S TV SHOW

Rochester, N. Y., May 1.

Disk jockey Mort Nussbaum has started a series of half-hour tele shows cross-the-board on WHAM-TV here.

Video chore is in addition to his 17 hours weekly of platter spinning.

TV Goes on Location at Steady Pace in Era of 'Authentic Programs'

Lensing of television dramatic shows on remote location, which has been attempted several times in the past, may become a regular part of video programming. CBS-TV's "Danger" was scheduled to originate its show last night (Tues.) from Madison Sq. Garden, N. Y., in a tie-in with Ringling Bros., Barnum & Bailey Circus. According to CBS story chief Jerry Horwin, who considers the use of authentic remote locations as the "next logical step in TV drama," if the "Danger" show clicks, he'll have his department start looking out for story ideas which can be lensed outside the studios.

Horwin, noting that the major film studios have shot some of their top features on remote locales, predicted the idea can have special value for TV. The chief factor which made the Kefauver crime committee hearings and the ceremonies for Gen. Douglas MacArthur the most interesting programs of the year to date, he said, was their immediacy—the fact that the public was actually watching them as they occurred. Because of that, he said, taking video dramatic shows outside the studio will heighten their immediacy and sense of reality for viewers and so give them all the more impact.

Cost of staging a show on a remote location, according to Horwin, is greater than if the show were done in a studio. While the

regular studio sets can be dispensed with, there's the added factor of taking the lights, cameras, etc., to the point of origin. He noted that scripters, producers and directors desiring to work outside must scout their locations carefully to make certain the equipment can be moved around easily. "Danger" show at the Garden, he pointed out, was lensed in the basement, where the flat floor was expected to provide ease of mobility for the camera movements.

Last night's show was to have been staged while the circus performance was going on upstairs. It originated from the Ringlings' side-show, in order to take advantage of the circus atmosphere inherent in the animals and other sideshow attractions on display. NBC's "Martin Kane, Private Eye" recently staged a show with a circus background but for that one, several animals and circus props were imported into the NBC studios in Radio City, N. Y.

Probably the first TV dramatic shows to be staged on their authentic locales were the series titled "City at Midnight," produced by the now-defunct Dahlgren & Dahlgren package outfit via WNBZ, the NBC web's N. Y. outlet. More recently, CBS' "Ford TV Theatre" originated a program from the subway car barns of the N. Y. Transit System. In addition, WNBZ has slated a series to originate on remote location from N. Y.'s Harlem.

Bond Drops 'Mystery'

Bond Stores has dropped sponsorship of DuMont's "Hands of Mystery," aired Friday nights from 9 to 9:30. Bankroller reportedly was peeved when three of the stations carrying the show switched to another network's program at the expiration of their DuMont pacts.

DuMont plans to keep the show on the air as a sustainer with the hope of picking up another sponsor.

Gillette's \$18,000, Pabst's 8G Cues A Fistic Ripley

Detroit, May 1.

Television may be a bogeyman for fight promoters, boxing managers and the fighters themselves. Anyway, it's easy to blame TV for the slim pickings at the gate. But, former heavyweight champion Joe Louis makes television pay off.

Louis fights Omelio Agramonte in a 10-rounder tomorrow night (2). It'll be one of the regular Wednesday night bouts televised under sponsorship of Pabst Beer.

Run of the mill boxers get \$1,000 for their TV slice of the melon. Louis will get \$10,000 for allowing video cameras to be focused on him.

There's another interesting angle in the fistic video presentations, too. The International Boxing Club is under contract to furnish a weekly show for Pabst, receiving \$8,000 for the trouble. The club has a similar contract for Friday night boxing presentations with the Gillette Safety Razor Co. It receives \$18,000 for the Friday card.

Obviously, one would imagine that the International Boxing Club would be interested in providing a more attractive show on the "big money" Friday night shows. But, to the amazement of everyone in the fistic biz, that has not occurred.

Another example of the Wednesday night card being the "blue ribbon" event can be made by comparing this week's bouts. Louis-Agramonte will fight Wednesday, while Roland LaStarza will joust with Vern Mitchell Friday.

Y&R Preps Summer Sub For CBS-TV Waring Spot

With General Electric expected to retain the Sunday at 9 period on CBS-TV while Fred Waring and his orch take a summer vacation, the agency, Young & Rubicam, is currently packaging a summer replacement show.

It'll have a combination musical quiz format.

IT'S FUN TO KNOW

Producer: Frederick Kugel
Director: Jack Gage
30 Min., Mon.-Thurs.-Fri., 4:30 p.m.
Sustaining
CBS-TV, from New York

One of the more ambitious attempts to find a suitable children's educational formula for television was launched by CBS-TV last week, with the premiere of its five-times-a-week "It's Fun to Know" show. Unfortunately, it found no new approach in reaching the moppets on an educational level.

Of necessity, the program has to restrict its age range and is geared for kids in the 9 to 13 group. Each day's program is designed to cover a different field of learning, so that on Monday history and current events are projected; Tuesday, demonstration of handicraft; Wednesday, general science; Thursday, how to draw, and Friday, how to dance.

A thinking child, with the inclination to tune in on the science or current events programs, wouldn't have a great deal added to his knowledge, whereas the less serious minded boy or girl wouldn't be held at all by the program. Neither on the Monday nor Wednesday shows last week was the program anything but an extension of the regular school room. Very little ability was shown in integrating the children's participation to bring the program out of its static quality.

The Moderator, Mrs. Dorothy Engel Clock, on the Monday stanza, restricted herself to very few questions, monopolizing the talk, and unfortunately, like most of the others in a similar capacity, talking down to the kids. The latter were at ease, with normal, pleasing personalities, but were just backgrounding the program. There was never any degree of warmth captured, and the very physical layout had an awkwardness about it.

There was an opportunity, for example, to attempt something new and not to follow in the hackneyed path of previous educational TV spurts, with the introduction last Monday of some DP children of the same age as the other participants. Here was a rare chance to teach history from real life by allowing the DP kids and our own more fortunate boys and girls to sit down together and talk, with the occasional guidance and control of the moderator. But they were just formally introduced, and gave their names and countries, merely adding to the general awkwardness of the situation.

The Wednesday general science session once more took the easiest course on any radio-TV agenda—the weather. The instructor was far from scintillating and the subject matter was entirely too broad. He covered a great many points and made a number of experiments that were anything but dramatic. It all came across like a very dull classroom, and once more little attempt was made to use the boys and girls.

Friday's segment on the dance was a bit more encouraging with the instructors (from the Fred Astaire studios) vesting the half-hour with entertainment values, yet at no time losing sight of the teaching motives. Any boy or girl, or even adult, interested in doing the Charleston got some good pointers and maybe some fun in trying.

It's pretty apparent that not too much thought was given to presenting this series, suggesting that it was done on the assumption that TV teaching can only be an extension of the classroom. Rose.

EAST SIDE, WEST SIDE

With Alan Gerard, Laurie Sisters, Renzo Relli, Jacqueline Della Santa, Michael Guida, Don Martone orch

Producer: J. Franklyn Viola
Director: Lou Florence
30 Min.; Fri., 8:30 p.m.
CO-OP
WPIX, N. Y.

Apparently aimed at Italian viewers, this stanza proved to be only moderate variety fare even for the specialized audience. In an attempt to weave a session from songs sung in English and Italian, acts failed to score in either department. Overloaded with a long-hair repertoire, "East Side, West Side" moved at a static pace receiving no help from direction or camera.

With Alan Gerard acting as vocalist-emcee, show started briskly enough with a lively rendition of "Lullaby of Broadway" but bogged down in every sequence thereafter. Song assists from the Laurie Sisters, Renzo Relli, Jacqueline Della Santa and Michael Guida were delivered with a marked lack of enthusiasm. The Don Martone orch backed the show pleasantly.

Since the stanza was produced on a co-operative basis, six sponsor spots had to be crowded into the 30 minutes, contributing to the slow pacing.

YOUR PET PARADE

With Jack Gregson, emcee; Billy Barty; Ivan Dimitars, music
Producer: John Nelson
Director: Ed Leftwich
30 Mins.; Sun., 4:30 p.m.
KALSTON-PURINA
ABC-TV, from New York
(Gardner)

Stanza is a good bet for the very young viewer, although of less appeal to kids above 10. Format has three moppets bring on pets which they've trained to perform. On the show caught Sunday (29) these included a duck which stepped up and down stairs, a dog that did what was supposed to be a dance and a lamb that begged, crawled and walked on its hind legs. Since these are amateur animals, and their trainers are ordinary youngsters, their performances lack polish, but just being able to watch the domestic or barnyard pets seems to give the juve set a bang.

Jack Gregson, who has taken over the emcee chores, does a commendable job interviewing the moppets without condescension and getting them to sing or perform easily. On the airer reviewed the judge was an expert animal trainer who did some baffling tricks with a chicken. All the guests get attractive prizes of bicycles, with the top winner gifted with a set of encyclopedias.

Program is given a slick, if modest, production. Checkerboard theme of the Ralston cereal packages is carried out in the decor. Billy Barty, diminutive clown, plays "Billy Bitesize," referring to Ralston Wheat Chex, and adds to the youth appeal. Gregson, togged in cowpoke duds, does a neat job on the commercials. However, one plug in which Barty tears a fat telephone book in two after downing some of the sponsor's product, is a bit offbase. Bril.

CLAIRE MANN SHOW

Director: Eddie Nugent
15 Mins., Mon., 2:15 p.m.
RUITONI
WJZ-TV, N. Y.

As far as male reaction is concerned, Claire Mann puts on a 4F show—femmes, figures, faces and foods, all of which would ordinarily be male lures, but the highly technical aspects of purely feminine matters makes this of interest only to the ladies. Presumably it's okay with the sponsors, manufacturers of a line of Italian foods.

Miss Mann has a brittle line of chatter, paces herself nicely and demonstrates beauty lectures on models. Her material seems to be of the calibre that wouldn't cause a housewife to tear herself away from her chores.

One major fault seems to be the treatment of guests. On show caught, Mrs. Jose Ferrer comprised the outside talent. After a few sentences of chitchat, Miss Mann goes off to deliver a commercial, demonstrate on her models and gab on general subjects. Eventually, she apparently realizes that there's a guest in the house and she goes back for a few more words. It doesn't seem fair to subject an outsider to this type of treatment, unless, of course, the fee is high enough.

Miss Mann has a good personality, but the general run of hoke she delivers seems like a waste of time. Jose.

HOLLYWOOD THEATRE TIME

(The Spectre)
With Marjorie Reynolds, others
Writer: Robert C. Dennis
Producers: George M. Cahan, Thomas W. Sarnoff
Director: Robert S. Finkel
30 Mins.; Sat., 7 p.m.
Sustaining
ABC-TV, from Hollywood

A cut above the average TV whodunit was "The Spectre" which WJZ-TV, N. Y., screened Sat. night (28) via kinescope. Hollywood-produced show starred film actress Marjorie Reynolds as a reporter who tracked down the slayer of a crime committee chairman.

Case was broken through the help of Miss Reynolds' deceased former employer, a private detective. Taking the shape of a ghost, he ran down clues for his ex-secretary without her knowledge. Generally, this invisible man stuff is pretty incredulous but producers George M. Cahan and Thomas W. Sarnoff (son of RCA's board chairman) made it logical, thanks to some neat special effects.

Rather amusing was the denouement where the femme killer was seized when her new Mercury wouldn't start in a parking lot. Just when viewers probably were thinking what bad public relations this was for that make of car, it developed that the "ghost" had removed the distributor. Miss Reynolds was competent as the gal reporter and amateur private eye. Lengthy cast gave good support. Glib.

JEAN CARROLL SHOW

With Miss Carroll, Bill Callahan, Ray Bloch orch, others
Writers: Coleman Jacoby, Arnie Rosen
Producer: Mario Lewis
Director: John Wray
30 Mins.; Thurs., 10:30 p.m.
Sustaining
CBS-TV, from New York

Jean Carroll show evidenced promise in its "on-the-air" audition via WCBS-TV, N. Y. Thurs. (26). Half-hour comedy session, which may be grooved on the net on a regularly scheduled basis this summer, was given a one-shot dry run for the benefit of agencies and potential sponsors.

A former nitery and vaude comic who's made frequent TV guestdates, Miss Carroll showed a fine sense of timing in handling her lines. Ordinarily, femmes seldom make good funmakers. However, the CBS find proved a mistress of wit who could turn a phrase for maximum effect.

After scoring with her individual patter, Miss Carroll introed hooper Bill Callahan who socked across some of his familiar routines. He then joined Miss Carroll in challenge stuff. Fact that she could terp as well as toss a gag was a prime example of her versatility.

Sketches were less zingy. A domestic scene in which Miss Carroll bandied words with a husband who "disappeared" five years ago behind a paper was fair while a shipboard blackout about a rich couple who marry off their daughter was only so-so. These reminded of the poorer Sid Caesar-Imogene Coca bits.

Cameras and direction was good for the most part although it was disconcerting to continually hear applause and never catch a glimpse of the audience via a quick lens pan. Ray Bloch's musical accompaniment was an asset as was support from the sketch participants. Show was a trifle overlong and prevented screening of credits at the finale. Glib.

MEADOWGOLD RANCH

With Bob Atcher, Don Williams
Producer: Duane Bogie
Director: Jim Hareless
30 Mins.; Sat., 10 a.m.
BEATRICE FOODS
WBKB, Chicago

This moppet-slanted Saturday morning show demonstrates effectively that with some imagination, top-flight production values, a professionally competent cast and some discreet lifting of ideas from similar formats, a local offering can more than hold its own with network fare. Using a western locale, program is another addition to the growing list of shows patterned closely to the puppet format first introduced to video by Burr Tillstrom with his "Kukla, Fran and Ollie." (It should be noted in passing that Tillstrom's basic ingredients of puppetry have much of the universality of genius and since the distinct essence of his KFO group is impossible of imitation, he's believed to view his followers with the necessary equanimity of the artistic trailblazer.)

"Meadowgold Ranch" does, however, have a flavor of its own which should rate highly with the youngsters. Don Williams' puppet and voice work on show watched (29) were of uniformly high quality and cowboy singer Bob Atcher made an excellent foil from his front-of-the-stage position. Singer also came through with a brace of western ditties that fit nicely into the format.

Story line led into a highly potent integrated commercial—the only one of the half-hour show. Idea has the puppet characters playing around with an old-fashioned camera with the payoff being that the finished autographed pic of Atcher and Sammy the Squirrel could be picked up at any grocery store stocking client's product.

Success of the program was about evenly shared by Williams and his fine puppetry and Atcher who demonstrated an appealing manner which, with his big sombrero and guitar and his cowboy duds—should rate strongly with the kids. Dave.

Blanche Merrill's TV Deal

Producer Max Liebman has signed vet vaudeville and production songwriter-author Blanche Merrill to write exclusively for Imogene Coca, co-star with Sid Caesar on the NBC-TV "Show of Shows."

Miss Merrill has been doing material for Miss Coca sporadically, such as the "Maypole" number, which was reprised for the third time this past Saturday. She has already fashioned 10 songs for the comedienne for next season.

Tele Follow-Up Comment

Ken Murray "played a benefit" on the inevitable Hollywood & Vine curtain-raiser on his Saturday night CBS-TV show last week, with a flock of top personalities occupying the famed show his crossroads (Abe Burrows, Phil Silvers, Gypsy Rose Lee, Eileen Barton, Frank Sinatra, Joyce Matthews, Robert Q. Lewis, etc.) to spark Murray's teeoff of the United Cerebral Palsy fund drive. Occasion was further enhanced by the in-person spotlighting of the three Cerebral Palsy Poster Kids and Paramount's Leonard Golden and his wife, sparkplugs of the campaign. Murray has a talent for parlaying such public service-charity events into slick showmanship and this was no exception.

Show otherwise heaved to the weekly pattern of solid TV values, featured by a dramatized vignette of Stephen Foster's career, with Don Ameche (who else?) playing the hapless tunesmith to the hilt.

Edgar Bergen's third television shot for Coca-Cola Friday night (27) via CBS-TV started off as the best he'd done yet. But, for some reason, the ventriloquist's writing stable soon dipped into trite comedy and stereotyped situations, which removed almost completely the program's initial impact. Half-hour show, as a result, emerged as disappointing in the overall effect and indicated that Bergen has yet to discover the best way to transfer his radio comedic talents to TV.

Scripters Zeno Klinker, Artie Phillips and Norman Paul gave the Bergen crew a situation comedy format to work with, teeing off with the ventro and his two sidekicks, Charlie McCarthy and Mortimer Snerd, spending a night in a western ghost town. Script then dipped into the oldhat formula of having them dream about the ghosts and, from that point on the show deteriorated rapidly. Dorothy Kirsten, making her initial TV bow, scored with a single tune but was apparently over-directed in the thesping department. Wiers Bros. drew some chuckles with their comedy violinists but were on too long for best results. Bergen also introed his "Effie Klinker" dummy again but the lines were not up to his standard.

Show was presented on film produced with the Jerry Fairbanks multicam system. Film quality was good, but the editing and attempted use of special effects were surprisingly amateurish, failing almost entirely to take advantage of the benefits inherent in film. There was no reason for the blank screen in several spots. Ralph Levy produced for CBS.

Ventro also premed his new theory of using laughter actually picked up on the soundtrack from viewers spotted offstage for just that purpose. That system, too, failed to make good, since the yocks sounded extremely out of place. If Bergen had utilized a curtain or any other device to indicate he was working on a stage and, therefore, before a live audience, it might have been okay. But bringing the laughter into a straight film production meant nothing.

Senator Kefauver again manifested regard and respect for radio and the press in general by cautioning Senator Tobey, his colleague, about divulging too much advance on the committee's report, not due until yesterday (Tues.), "because it would be unfair to the other radio stations and the newspapers." This was part of Theodore C. Granik's "American Forum of the Air" over NBC-TV and AM, dealing with "The Task Ahead for the Crime Committee" wherein Senators Kefauver, Hunt, Tobey and Wiley, participated. Accent was given anew to "the magic of this new medium of television which enables the great American public to view for themselves." Indicating the future thinking of solons, legislators, et al. on kindred proceedings. "Why limit it to 200 people in a committee room?" Senator Tobey wanted to know.

Kefauver also disclosed that a galley proof of the report had been "stolen," as part answer to previous leaks of the committee's report. Drew Pearson had an exclusive on it last week.

Tintair, one of the major AM-TV advertisers today, took over Sam Levenson's Saturday night CBS-TV show last week (28) (Oldsmobile vacated the sponsorship slot the week previous), and what emerged was an object lesson in how a multiplicity of plugs can weaken a comedy program's impact. Not content with opening and closing commercials, Tintair supplemented its message with not one, but two middle commercials,

for what must have been a total running time of seven or eight minutes, integrating both live (Joyce Matthews) and filmed sequences for the product come-on. In view of the length of the filmed inserts, it's questionable why the sponsor insists on the added Matthews sales spiels.

It was obvious that the closing portion of the Levenson segment had to be brushed off, which was regrettable, since it spotlighted lrenny Youngman and his kid in an appealing sparring bout. Otherwise, Levenson continues to demonstrate his inimitable story-telling talents as one of the season's major TV delights.

Danny Thomas, who has been improving steadily on his NBC-TV segment of the Wednesday night "Four Star Review," came out par for the course on his program last week (25). Despite the fact that the mechanics of the production outclassed the material, Thomas was able to create an hour of warmth and virtuosity. Framed in a carnival background, show managed to project authentic flavor. Camera shots panning on the midway and the various "fun rides" were brought in effectively.

Thomas' talent with monologs and sketches was hampered a bit by so-so scripting, but sequence in which he tried to buy a kewpie doll from the operators of the games of chance netted good results. With Thomas wandering through the midway as the main peg of the script, the continuity allowed the guests to be introduced smoothly. Guests on this stanza were Kay Starr, the Hoosier Hot Shots, the Zoris and Piero Bros.

Miss Starr, who had appeared with Thomas on his preceding show, once again handled her song and sketch assignments with class. The Hoosier Hot Shots delivered their brand of corn singing in a well-produced scene, and the Zoris, an acrobatic team, worked through a leopard dance routine that provided plenty of excitement. The Piero Bros. appeared briefly in a juggling routine.

Julie Ohlms, who had been assisting Thomas in the scripting and comedy departments since the comedian's initial video show, bowed out on this segment because of his role in the forthcoming touring company of the legit musical, "Guys and Dolls."

NBC-TV's "Philco Playhouse" turned to fantasy Sunday night (30) to present Conrad Aiken's "Mr. Arcularis," the story of a man's dream while on an operating table. While the show several times seemed in danger of bogging down in its esoteric philosophizing, the basic idea of a man's conquest over his fear of death was interesting enough to hold viewer attention. Nelson Olmsted, who scripted the adaptation and also starred, managed to sustain sufficient suspense by veiling the meaning of his symbolism until the denouement, even though the actual climax was telegraphed.

Olmsted registered strongly in the title role, turning in a gripping performance a person who actually stood on the brink of death during his operation and returned to life via his dreams. Leora Dana was expertly cast and scored neatly in the dual role of the nurse and the woman in the dream who helped Arcularis back to life. Stuart Macintosh, as the minister who explained Arcularis' dreams-within-a-dream, and Eddie Andrews, as Miss Dana's brother, lent good support. Producer Fred Coe provided a multiplicity of good-looking sets for the program, as designed by Otis Riggs, and with director Gordon Duff, achieved some interesting camera effects to delineate the dreams.

ABC-TV's "Pulitzer Prize Playhouse" on Friday (27) staged a fairly good presentation of the recent Broadway legitier. "Second Threshold," the Philip Barry opus that was completed by Robert E. Sherwood. The TV script, by Philip Barry, Jr., and Alfred de Liagre, Jr., wasn't given a real video treatment and consequently came off as a talky vehicle. Especially in the first act was the unrelieved gab a weakness. Second act had a brief montage of filmed sequences, but this didn't have any appreciable effect in sparking the strictly verbal action. Last act, however, gained momentum.

Story of a man who has been an impressive success in government and business, but who has soured on the world and is on the brink of suicide, has good psychological (Continued on page 44)

T *here's only one...*





(Excerpts from a letter written by Ted Collins to Kate Smith on the 20th Anniversary of their partnership)

dear kate:

As you know, I'm not a man to look back, to retract, to dream; it were, about the what-might-have-been and what has been accomplished. But today I can't help but reminisce a little bit . . .

You know, Kate, you are unique in American radio and television. Sure, I said that before and pulled out surveys to prove it . . . But, today, I tried to figure out why? Let me tell you what I think . . .

Here you are, after twenty years, the highest ranking personality in this business—a woman heard by more Americans than any woman in history. Why? A lot of smart people have worked on that question—but here's what a fairly simple guy thinks . . .

There's something as basically American about you, Kate, as "Apple Pie." I know! I stood in the doorways and among the crowds when thousands of hundreds of thousands clamored—and still do—to see you and hear you. And I have heard old women and young men and little girls say one thing always—"Gee, she's like us!"

I think that's it, Kate. It's a contagious sort of thing that must be in the land and the air of this Country of our's and you've got it and I don't think there's a cure. Part of it is what newsmen tried to put into words when they said that our Army, Navy, Marine and Coast Guard Boys and Girls won the hearts of the world's millions during the war.

You're a sort of a nice clean breeze, Kate, in a world of pretty mixed-up ideologies . . . or whatever "most advanced thinking" is called. Yet, you're no Pollyanna. I have listened to you give the

Government heck for something stupid, but, gosh, you did it in a real American way. All the time it was, and is, as if you were saying to a neighbor, "Look, Charlie's lost three calves this year and the hired man's seedlings were no good. Let's fix it. They're just mistakes."

That's what the people want, Kate; a deep-down, good-humored belief in the country in which we live, in *their* language. Somebody to fix what we have, when it needs fixing, not to find a substitute. Somebody who says, "This is a grand land and if people mess it up once in a while, let's fix it."

People like that are American people! You're American, Kate! And they like you because they can sense the "realness" of your programs. They don't expect "frou-frou." If you ask me, they'd resent it. They know they can always turn to your competitors for that kind of stuff . . . but it seems that most of them don't.

I think your sponsors and their agencies sort of felt like this when they picked you to sell some of the best known products in America today.

It was my lucky day when you chose me as your mentor. Thanks.

Sincerely,

ted

P. S. My luck held up all these years only because of the nice people listed on the following pages, to whom I shall always be grateful.

Harry Ackerman — Ruth Aikman — David Alber — Ed Allen — Otto Asburn — Murray Bak
Ed Boquist — Mike Boscia — Ed Brainard — Harry Brand — Jay Brassfield — George Bren
Ralph Butler — Wayne Butler — Charles Butterfield — Frank Caden — Jimmy Cannon — Phil
Dave Danforth — Edna Davis — Gene Dawley — Dorothy Daye — Vince Dempsey — Mel Dia
Marion Eiskamp — Clarence Eldridge — James Elson — Carl Erbe — George Ettinger — Ma
Sid Fields — Ham Fisher — George Fitzpatrick — Norman Foley — Joe Forester — Clarence
Greg Garrison — Milton Geiger — Charles Gilchrist — Ann Gillis — Mack Goldman — David
Ben Gross — Al Grossman — Tom Harrington — Herschell Hart — John A. Hartford — Burt
Hedda Hopper — Bill Hosie — William Hubbard — Charlie Huffine — C. J. Ingram — Carol
Dorothy Kilgallen — Al King — Tom Kirby — Marvin Kirsch — Ed Klauber — Lawrence K
Rud Lawrence — Moe Leff — Larry LeSeuer — Dave Levy — Lou Levy — Eleanor Lewis —
Larry Lowman — William McAndrew — Ken McCaleb — Bill McCarthy — John McCartney —
Pete Maddux — Bill Maloney — Minnie Mecca — Frank Meldrum — Barney Meyers — Joseph
Charles Mortimer — Lillian Mullen — Alan Newman — William Newman — Bill Nimmo — J
Rose Ostrow — Jack Ostrower — Larry Owen — William S. Paley — Sidney Panzer — Louell
Al Porgie — Harvey Porter — Frank Protzman — Arthur Pryor — Arnold Rand — Jack Robb
George Salthouse — Paul Sam — Robert Sarnoff — Sam Schiff — Jules Seebach — Sid Shalit
Henry Spitzer — Si Steinhauer — Dick Stern — Betty Stewart — Benjamin Sturm — Ed Sullivan
William Terrell — Bill Thomas — Peg Thompson — Charles Tobias — Milton Todd — Rudolph
Harriet Van Horne — Daryce Vandenbosch — Raymond W. Voegelé — Danton Walker — Larry
Sam Wigler — Fred Wile — Dick Williams — Earl Wilson — Ward Wilson — Walter Winc
Bill Young — Danny Zampino — Mike Zema

Nick Bales — Andre Baruch — Ted Bates — Edmund Bierly — Benny Bloom — Amos Bond
— Harry Brennan — Lou Brockway — Nat Bruseloff — Mabel Buell — Murray Burden
— Carlin — Andrew Cianella — Hilda Cole — Joseph Contole — Alton Cook — George Crandall
— Jack Dolan — E. V. Durling — Harry Dutton — Bob Eakers — Bob Eberley — Sid Eiges
— Margaret Ettinger — Sol Feldman — Hy Fenster — George Ferris — Homer Fickett — Irving Fields
— Francis — Art Franklin — Ben Franklin — Zac Freedman — Sam Fuller — Robert Galvin
— Jack Gould — Mike Gradis — Jimmy Graham — Louise Greely — Johnny Green
— Klausner — Ruth Hawkins — James Hawley — Gene Hight — Paul Hollister — Jean Holloway
— Edwin — Bill Jackson — Eddie Jaffe — Pat Kennedy — Nick Kenny — Oscar Kenny — John Kievit
— Henry Knaup — Vic Knight — Edgar Kobak — Ralph Koch — Jimmy Kriegsman — Jack Lait
— Jim Lewis — Carl Lindemann — Harry Link — Ted Lloyd — Tom Loeb — Robert Long
— Donna McClintock — Joseph McConnell — George McGarrett — Tom McGovern — Olga McKenzie
— Meyers — Jack Miller — Jack Mills — Mark Monohan — Paul Monroe — Priscilla Morgan
— Jack O'Brian — Jim O'Brien — Jim O'Connor — Mary O'Donnell — Abe Olman — George O'Mallon
— Parsons — Bill Pearson — Alfred Peart — William Phelps — Robert Philippe — George Pincus
— Hubbell Robinson — Peggy Rogers — Herb Rosenthal — Charlie Ross — Jack Rowles
— L. K. Sidney — Bill Slocum, Jr. — Neil Smith — Louis Sobol — Barbara Solomon — Larry Spier
— John Cameron Swayze — Robert Sylvester — Bob Taplinger — Sylvan Taplinger — Jonie Taps
— Tokar — Elsie Tompkins — Jane Tompkins — Roy Tracy — Hy Turkin — Ulmer Turner
— Walters — Pat Weaver — Bob Welsh — Sonny Werblin — Larry White — Paul White — Sid White
— Jim Winchester — Hugo Winterhalter — Ralph Wonders — Barry Wood — Mari Yonofsky

a kiss for

and a bow to Ted...

*"The Kate Smith Hour" is an
NBC Television feature produced by
Ted Collins and seen by more
than ten million viewers a week —
approximately twice as many
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No sponsorships available.*

Kate

because you're bringing that moon over the mountain with the same grace and charm on television that it always had on radio . . . and

because Kate has become, practically overnight, the First Lady of Television, just as she's always been First Lady of Radio . . .

and *especially* because this is your 20th Anniversary in broadcasting.

NBC *television* A Service of Radio Corporation of America

Sponsors of "The Kate Smith Hour"—

American Home Products Corporation

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Hazel Bishop

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Andrew Jergens Company

Minute Maid Corporation

Procter & Gamble Company

Simmons Company

Pix on Video Hypoed in New Approach Via Films-With-Live-Action Format

Drying up of pool of feature films available to television, and consequent re-screening of most product, necessitates a new approach to give pix on video a hypo. That's the concept advanced by Milford Fenster, film manager for WOR-TV, N. Y., which is integrating its celluloid fare with live action.

Example of the new format is "Appointment with Crime," 90-minute stanza which stars John Carradine. Actor plays a criminologist, splicing in his laboratory study, who picks a film from his files, analyzes the technique of the crime and methods of the sleuths, gives stories from current or recent newspapers which parallel the case, and demonstrates simple experiments in detective work.

Idea is that the film becomes a springboard instead of the primary ingredient, and viewers who may have seen the reel before will still be interested. Harold Kaye (head of the Mail Order Network), who packages the show for WOR-TV, is planning to film the segments with Carradine and peddle them, together with edited-down versions of the pix, to out-of-town stations.

WOR-TV is also integrating live action with films on its cross-the-board Buster Crabbe and Elton Britt airters. Crabbe, in cowpoke duds, chats for the moppet audience before introducing an episode from his own "Billy the Kid" and other films. Britt, cowboy singer, follows with "Texas Rangers" oaters.

Fenster, a film industry legalite who worked with Saul Rogers, motion picture attorney, said that practically the only as-yet-untelevised features being offered are either of poor quality or overpriced. Some Coast distribs have quality pix which have not yet been shown on eastern TV, but are demanding too much coin.

Higher Coast Prices

Because the Coast has less live network programming, and seven L. A. stations are bidding heavily against each other for the reels, prices paid there are much higher than those in the east, Fenster said. Fees for an exclusive showing of a pic on the Coast may run as high as \$2,500, with a second run a month later bringing \$1,700. That's much higher than Cotham outlets are willing to pay. However, some other cities which are hungry for celluloid, such as Philly, Baltimore, Washington and Detroit, will also pay fancy prices.

Film prices in New York are still going up. Distributors figure that station time rates are rising and audiences growing. Thus a western which was licensed for \$125 six months ago may command \$200 for a screening today.

Tab varies from station to station and is a matter of individual negotiation. WCBS-TV, with its better circulation, will pay more than an indie like WPIX.

One big problem stemming from the shortage, according to Fenster, is the matter of clearing time. Some outlets have found that a feature playing one evening is being screened on a rival outlet on the same day, and even—in some instances—at the same time. Stations are trying to extend the clearance, so that audiences don't get the impression that all films have played repeatedly in a short period.

Fenster pointed out that it takes an average of 8-10 hours to prepare a film for TV. Many of the pix have to be cleaned, given new splices, have sprocket holes repaired, running time checked, blue sequences edited out and shots which are otherwise unsuitable for video deleted.

K.C.'s TV Newsreel

Kansas City, May 1.

Town will have a local TV newsreel under a deal worked out last week between station, sponsor and film company. Beginning May 15 WDAF-TV will have five-minute daily news shot at 11:25 p. m. sponsored by Parkview Drug Co.

Films will be shot and processed same day by Hal Parker Studios, local film outfit which also serves national reels.

Parkview has been angling deal for several weeks. The chain of retail drug stores will ring in pair of films, "The Grapes of Wrath" and "Jenny Holm,"

Unions' Squawk

Chicago, May 1.

Latest squawks on video's impact on the "boxoffice" are coming from labor unions who are worrying about TV's effect on meeting attendance. Round-up by the Sun-Times labor editor James Penefelt disclosed that several of the major Chi-area locals are studying the situation and plotting methods to combat teevee's "keep 'em at home" powers.

Chicago federation comprised of American Federation of Labor unions has indicated its intention of eventually being able to fight fire with fire. CFL has applied for a TV channel as a sister operation to WCFL, its AM station, and plans to use video for educational programs, according to board member Thomas J. Haggerty.

Meanwhile, the United Steelworkers (CIO) has launched a survey of TV effects among midwest locals for a full-scale analysis of the problem.

Vidpix Vs. Webs

Continued from page 33

gle series will earn at least \$2,000, 000 eventually for his outfit.

As explained by Crosby and Richard Dorso, UTP veepee, the returns on such pix are "virtually limitless" because the continued increase in video set circulation provides for an almost constant new audience. They estimated that the "Fireside" series, titled "Royal Playhouse" in its new release, is playing to an audience almost 90% new who didn't see the films on NBC. "Film Industry, incidentally, works the same formula in re-issuing some of its top films, with some execs predicting a new film audience of some 10,000,000 every 10 years, comprising those who were too young to see a particular picture when it was first released."

Subsequent Run Value

Dorso pointed out that since there is no precedent established, it's impossible to determine whether vidpix have more or less value on subsequent runs. For "Royal Playhouse," he said, UTP has set up a system of charges based on the number of sets in use in each market. Charges range from \$3,250 for the second run in N. Y. for each half-hour film (where DuMont Te sets is sponsoring them via WABD) to \$180 for Phoenix. In addition, Dorso said, UTP is willing to set up a special flat price if a national advertiser desires to slot the pix on a "network" basis.

Crosby, predicting BCE will own a studio in Hollywood within a year to turn out as much footage as any of the majors, claims production of TV shows on film provides a number of advantages not found in live production. Noting that Bing Crosby, his brother, was the first major radio personality to switch to tape recording, he claimed that film, like tape, makes it possible to "leave mistakes on the cutting-room floor, not on the living-room floor." He pointed out that many top film actors, afraid of "being hurt" in live TV, can work in vidfilms, assured they'll get the same protection as they get in major Hollywood productions.

Crosby also predicted that vidpix would prove a standout medium for the development of new film talent. With the majors spending an average of \$1,500,000 on a top A picture, he said, they cannot afford to gamble on new talent. Producers of TV films, on the other hand, turning out some 52 films a year at an average cost of \$15,000, can take that chance with unknown actors. Crosby also pointed up a sales potential for vidfilm producers in foreign markets, claiming TV pix eventually would be dubbed for overseas distribution in much the same manner that regular Hollywood product is dubbed.

FALSTAFF'S N.O. RENEWAL

New Orleans, May 1.

Falstaff Brewing Co. has renewed sponsorship of Saturday night kine series of boxing bouts from Sunnyside arena, New York City, over WDSU-TV for 52 additional weeks.

Video Needs New Budding Playwrights But Sluffs Them Off, It's Claimed

Philadelphia.

Editor, VARIETY:

VARIETY hits the Philadelphia newstands on Thursdays. I bought my copy and went into a slow burn, which is still with me. On page 31 there was an article headlined "Only Pro TV Scripts for CBS," and that did it.

Naturally a great number of unsolicited scripts, most of them unsuitable, pour into New York. That delays the pro writer's acceptances or rejections, and costs the networks time and money.

A TV script is not a story, it's a play. As a play, it's written by a playwright. A great part of the playwright's stock in trade is visualization. Stories for slicks and pulps are not necessarily—or usually—written by playwrights. They're written to be read, not seen. So why in the world should Mr. Horwin advocate the budding playwright's aiming at those markets?

I am not a Letters-to-the-Editor writer. I don't carp, but I intend to right here. Horwin says that the web doesn't have the manpower to sift through the unsolicited stories that pour into his department each year from "housewives, butchers, candlestick makers," etc., who see a show on TV and think they can write one just as good. Well, with a little help they might! Certainly the deluge of stereotyped horror shows, utterly stupid crime shows, and stereotyped turn-of-the-century DRAH-ma shows (replete with stock British accents), could use some new if not better writing.

Intimate Medium

On page 30 of the same issue there was an article about the Chicago technique spreading to other cities. Well, the whole thing ties together. Television is an intimate medium. Discounting barrooms and Phonevision, TV is beamed right smack into homes, to be seen by families, and by members of families. It's not stage, it's not films, and it's surely not radio, besides being not stiff, but relaxed and easy. It's essentially a pictorial medium, minus the long-shot and the extravaganza technique of films.

It calls for imagination, for writers who can call their shots, writers who can let the picture tell the story, aided and abetted by the dialog. Certainly dialog is important. But who, writing for television now, utilizes his cameras without using microphones for crutches? Well, to hark back to my previous gripe, where are the new and budding playwrights—or just plain writers-for-television—going to learn this art of pictorial exposition when, as per your instructions, Mr. Horwin, they attempt to write and sell stories, written to be read and not seen, to the slicks and the pulps?

One more thing: In Hollywood, occasionally a writer becomes a writer-director. Certainly radio has its share of writer-directors. Now, in television, if a man does write pictorially, and has this thing called visualization, why can't he create the entire program? After all, it still makes sense to work from your own blueprints. If you have both abilities. Why doesn't television have writer-directors? (There may be one or two; I don't know of them).

Your indulgence, please, for one more stray thought from a fellow who's knocked on the door to no avail. Modern psychological testing aptitude tests reveal the potential—creative or pictorial—that network execs cannot see in an interview or on an application. Other big businesses use them; why don't the networks? Really good people are supposed to be all ways in demand, and aptitude tests can bypass nepotism, the returned favor, the twinkling gams, and the good personal salesman. They might also lessen the number of mute, inglorious Miltons.

If it has cosmic effect, or if it dies on your desk, I now feel better.

Arthur Stuart.

San Antonio—Wolff & Marx Co. is cancelling "Fashions in Your Living Room" with last broadcast on April 30, on WOAI-TV, and buying expanded "Winters' Wonderland." First telecast will be seen on Monday, (7). Contract covers 13 weeks. Bernard M. Brooks agency handled placement of the show.

The Affiliates' Credo

Following are the highlights of the looking-to-the-future statement of principles as promulgated by the All-Affiliates Committee, following its unsuccessful attempt to state off rate slashes by CBS and the other networks. Statement has been sent to 700 affiliates identified with the four major networks:

The [Affiliates] Committee reached certain conclusions on the basis of our consultations with network officials. (1) Any network reduction in rates should be recognized only as one network's opinion of the appropriate price of a network package, and should not be regarded in any respect as an indication of the overall value of radio. Particularly, it should not be regarded as any indication at all of the market-by-market value of radio, and affiliated stations should make their own evaluations of the value of their local service quite independent of network action. Further, stations should have no hesitancy whatsoever in increasing rates wherever in their considered opinion such rate increases are warranted.

The committee is of the belief that the present situation is initially a network problem and is centered in New York City. The committee has found nothing in the situation which indicates that the move taken by CBS and quite apparently contemplated by the other three networks will prevent a further depreciation of radio values.

The committee believes that the situation is even more serious than it appeared before we had these consultations. We believe further that if any real effort is going to be made to prevent a debacle in the radio industry, it must be made by the Affiliates.

(2) The committee feels that a study should be made of the contractual relations between networks and their affiliate stations to determine in what respect, if any, those relationships no longer realistically conform to present day conditions.

(3) Your committee is convinced that there are facets of research which have not been sufficiently explored and in these areas there may very well be material which can yield positive and valuable results for radio. Moreover, the mass of radio research presently available should be integrated and applied to the advancement of the radio industry rather than be applied to obtaining competitive advantage against others in the same industry.

(4) The committee feels that there should be an organization representing the viewpoint of the Affiliates which can affirmatively and aggressively pursue the policies which will inure to their general betterment.

We have these alternatives. The first, which the committee itself rejects, is to disband—having done what was humanly possible to do at a time when it was too late to be effective. The other—to form an organization of our own to reestablish the efficacy of radio as an advertising medium on network, spot and local levels. The choice is yours. Please indicate your feeling in the matter. . . . The committee will examine the response on or about May 15 and if, in its opinion, the endorsers of the plan represent substantial and adequate support for the completion of this undertaking it will proceed in accordance with your instructions. . . .

We feel that the radio industry and particularly the Affiliates in it are faced with the greatest decision in the history of their operations. We urge that you give it your prompt and most careful consideration.

Another MacA Schism

Chicago, May 1.

Extensive pooled coverage given the MacArthur day festivities by Chi's four tele stations last week resulted in several minor incidents marring relations between the TV crews and the radio and newspaper personnel. Probably the most irritating for the AM and daily boys was WBKB's Ulmer Turner's scoop in getting the general to bypass the bank of radio mikes and the battery of newsreel cameras in order to get within range of the TV cameras. Turner managed to get MacArthur to make his remarks into the hand mike for the TV pool at the foot of the temporary speaking stand which held the radio mikes.

Newsmen who missed the General's brief statement were invited to pick up the quotes from Turner's 6:15 p. m. WBKB newscast that night on which a kine of the bridge ceremony was re-run.

MacArthur

Continued from page 33

again at 8 p. m. from Soldiers' Field, kine and newsreel highlights were beamed on all the early evening news shows to make it practically a complete MacArthur video day.

Strung along the 23-mile parade route from the airport to the Stevens terminus were 15 tele cameras working from remote trucks or specially built platforms. Shots were fed through WNBQ's master control room where Chi NBC operations director George Heinemann handled the switching. Buck Gunn of Foote, Cone & Belding's radio-TV department was coordinator for the overall AM-TV spread.

Radiowise, biggest layout was handled by WGN, Chicago Tribune station, which covered the arrival and the parade with eight remote pickups. Station also aired the General's speech from Soldiers' Field which was rebroadcast on Mutual. Bruce Dennis was in charge of WGN's radio-TV coverage.

All other web stations and most of the indies handled the event via tape recordings which were slotted at frequent intervals during the day and evening.

Webs-Affiliates

Continued from page 29

denced from the committee's feeling that "a study should be made of the contractual relations between networks and their affiliate stations to determine, in what respect, if any, those relationships no longer realistically conform to present day conditions."

The Affiliates Committee, on the basis of some off-the-record observations, feel that the webs have succeeded in pulling a fast one on them. From here on in, they're not going to be caught flat-footed or tied to any contractual strait-jacket in fighting off further vital network decisions. They deplore the fact that the webs have already moved into their national spot biz domain, and are particularly resentful of the recent ABC maneuver on binding their affiliates to the Procter & Gamble spot biz deal.

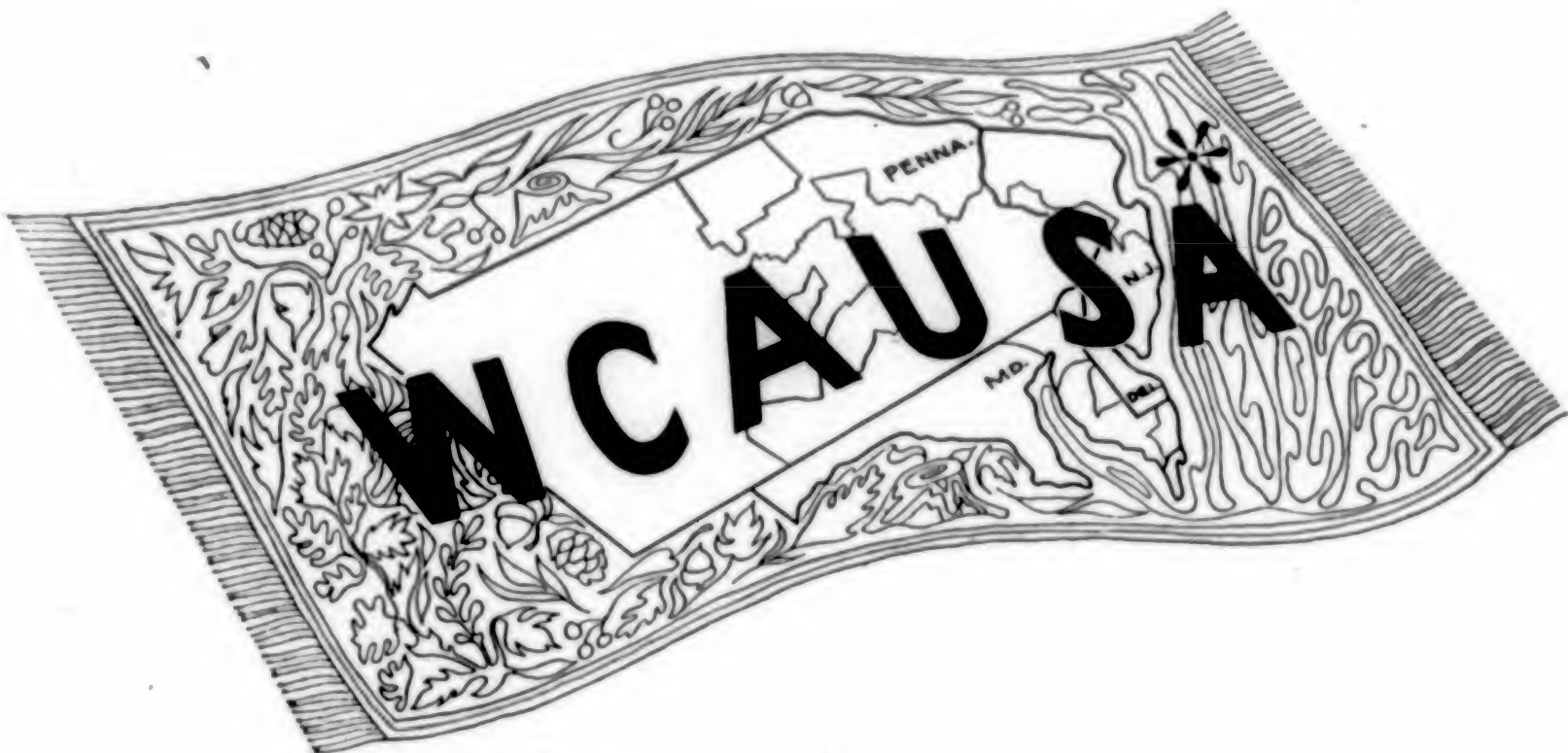
Unofficially, one key spokesman asserted that they'll be ready next time, in view of the committee's conclusion that "we find nothing . . . which indicates that the move taken by CBS . . . will prevent a further depreciation of radio values." Just how the Affiliates Committee intends to combat such an eventuality wasn't tipped, however.

Anti-Trust Angle

Because of possible anti-trust repercussions, the network prexies, accompanied by off-r web high command, met individually with members of the Affiliates Committee representing their networks. CBS prez Frank Stanton made it emphatic that "the die is cast." NBC prexy Joseph H. McConnell is scheduled to announce the NBC rate cut pattern this week following a meeting with his affiliates. Ditto ABC and Mutual. All are expected to follow pretty much the same 10%—plus elimination of cream time bonus—formula as evolved by CBS, although one NBC affiliate member expressed the belief that the mobilization may be a factor in "trimming NBC's sails" somewhat.

The network-affiliate schism apparently isn't one-sided. Some of the web hierarchy appeared to resent the tactics used by the Affiliates Committee in promulgating its statement of principle, and not taking the trouble to send copies to the networks.

Magic carpet for summer sales in



Three and a half million of your best customers live within the pattern of this carpet. They are the inhabitants of WCAUSA--every one within reach of your message through the magic of WCAU radio.

And during the summer, 90% of them never leave WCAU's coverage when they go on vacation. They simply move from one WCAU county into another. The only difference is they buy more goods and services in WCAUSA during the summer. Within the 8-county, greater Philadelphia area alone, people spent \$986,644,000 during June, July and August in 1950--more than during any other season of the year. And these are only 8 out of WCAU's total 53 BMB counties.

Small wonder 50 of the biggest national spot and local advertisers stayed with WCAU all year round in 1950. They know that the customers who make retail sales go up with the thermometer in WCAUSA are the same ones who keep WCAU daytime ratings just as high in the summer as during all the rest of the year.

And that's why it's true--with advertisers as WELL as audiences--

"AT HOME OR AWAY, THEY NEVER LEAVE WCAUSA"

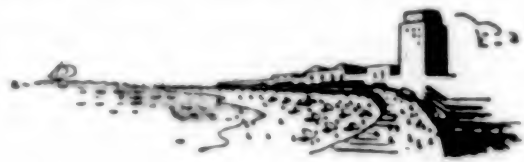
WCAU

The Philadelphia Bulletin Stations

CBS affiliate

Represented by Radio Sales

*10-100% BMB coverage Other supporting facts available on request.



Tele Followup Comment

Continued from page 34

values in spots. In the lead Clive Brook, who also starred in the play, did generally well. At times his bitterness and despair failed to come off and in some scenes his rapid speeches were slurred. Nevertheless the overall effect was good, particularly in some of the biting dialog, and the scenes in which he handles a rifle and does a bit of probing self-evaluation were excellent. Hugh Reilly scored nicely as the young doctor. Sallie Brophy as the daughter and Betsy von Furstenberg as the lush young thing who makes a play for the old man were okay. Ralph Norman's music added nicely to the mood.

Sid Caesar-Imogene Coca's segment of the NBC "Your Show of Shows" seems to be relying increasingly on reprises of bits done on previous programs. The net effect is to give the viewer the idea that the proceedings are fairly familiar. This would be the case even without the repeat bits since the format is one that has become fixed to most viewers.

Bits selected for repeats on this show include Blanche Merrill's "Maywalk" still a piquant comedy number as delivered by Miss Coca, the silent picture version of "Dancing Mothers," and the ballet teacher number by Don Liberto & Jean Kinsella. All are good vig-

nettes and worthy of occasional repeats, but inclusion of a trio of familiar items on a show in which the format remains fairly static, is a risky proposition.

The talented cast generally, put on a show in keeping with its usual high standards. Caesar and Miss Coca opened up nicely with a nitery scene. Caesar did a pair of solo sketches, one a burlesque of a Viennese prof, and a study of a man on his way to propose to his girl. There was good characterization in both. Wendy Barrie, who conferenced, wasn't as relaxed as on her own shows, but unwound sufficiently to make a good mark in a party scene with the two lead comics.

Nellie Ross and Jerry Fisher with vocal assistance by Earl Redding topped out "Jim the Logger" for good effect. The Billy Williams Quartet got the usual results with their singing and the Hamilton Trio did well in depicting three runaway children. Bill Hayes, Judy Johnson, Jack Russell and Pauline Goddard clicked in the production sequences.

Dean Martin & Jerry Lewis have probably reached the topmost level of their development. At this point, it's probable that this team can do no wrong. Call them the funniest twosome extant and you can't be far wrong. Their periodic video displays on NBC's "Colgate Com-

edy Theatre" series have become landmarks to home viewers.

Sunday's (29) program was in keeping with the many levels they established earlier this season when they were regulars on the show. Film assignments prevented their continuation on a scheduled basis. Their subsequent appearances, consequently, take on the aspects of an event. Next week, they'll guest on a show toplined by Phil Silvers.

The lads tandemmed in a couple of exceedingly funny sketches. Their bit on the golf course with Lewis playing Martin's caddy was laugh productive. Here was a visual instance of the duo's ability to ad lib and improvise. It was apparent that some gags centered about a dog which was supposed to stay near the comics within camera range. Hound, however, refused to obey signals. It didn't matter much, they were as funny without the canine help. Their bit in the library was similarly on a high laugh level. In this instance, they were assisted by Ladd Lyon, acrobat, who does an act with an audience plant. Lewis took the place of the plant but this part was integrated so adeptly into the sketch that it didn't appear to be an independent bit. The pair also had a good trade laugh. At one point they mauled what seemed to be an innocent reader. The guy who took that punishment looked like producer-director Ernest Glucksmann.

Duo also soloed. Martin did a good bit of warbling on "I Wonder Who's Kissing Her Now" while Lewis revived the record act that

he did prior to his teaming with Martin.

Of the outside talent, Foote & Niles contributed an outstanding bit of terping. Helen O'Connell, appearing at the Chez Parée, Chl, with the comics, revived a medley of tunes that she helped popularize when she was a vocalist for Jimmy Dorsey. She spoiled the good impression with her encore, the Halo commercial. Dick Stabile, who bats all M&L dates, provided excellent showbacking. Program originated from Chl.

NBC-TV's "Somerset Maugham Theatre" on Monday (30) provided the vehicle for Lee J. Cobb's tele presence. Former star of "Death of a Salesman" on Broadway performed with good effect in "Moon and Sixpence," which might have been sub-titled "Death of an Artist." Cobb turned in a convincing portrayal of the stock broker who ran out on his family and London City to paint.

The yarn, which followed the tormented artist-genius through his poverty in Paris, his vagabonding in Marseilles and his finding himself in Tahiti where he was stricken with leprosy; made interesting viewing. However, in spots it was obvious. The painter's theory that one must choose between art and love was never really either endorsed or disputed. What came across was only that genius is selfish and restless, which wasn't much in the way of a theme.

Cobb projected the violence, drive and tempestuousness of the Gauguin-like character. He was surrounded by an excellent cast. Olive Deering scored impressively as the wife of another artist who left her husband for Cobb, only to be jilted when Cobb again succumbed to the wanderlust. Romney Brent gave an understanding interpretation of the commercial-minded painter whom Cobb displaced and Bramwell Fletcher did a neat job as the medic. Supporting r's also did well.

Production, starting with Walter Bernstein's script, was topflight. There was a profusion of excellent settings by Howard Bay that gave the airer sock visual appeal, except for one shipboard backdrop. Costumes were also well done.

Commercial gave socialiste femme a Tintair treatment during the stanza, bringing her on to demonstrate the results at the conclusion. It was done a bit coyly, but should prove an effective pitch.

Radio writer Irve Tunick had his first television original, "Portrait of Rembrandt," staged on CBS-TV's "Studio One" Monday night (30). As produced by Worthington Miner and with a generally competent cast, the story was an interesting delineation of the family and financial problems facing the famous Dutch artist. (Coincidentally, NBC's "Somerset Maugham Theatre" was presenting the life of Gauguin via its "Moon and Sixpence" at the same time.) Tunick's yarn had Rembrandt as a happy, charming guy who was able to overcome most of his difficulties and so leave his works to posterity.

Berry Kroeger played the painter, turning in a well-rounded characterization, although his shift of emotions was a trifle sporadic at times. Maria Riva, actress-daughter of Marlene Dietrich, who has been signed to a "star" contract by CBS, displayed both looks and a pleasing thespian ability as the young girl he picked up to model for him, and later married. Murray Mathewson was convincing as the friend who stuck with him, and Clem Fowler did a neat job as his rabbi friend. Vaughn Taylor was okay as his dastardly brother-in-law, and Mary Lynn and Wright King were good as his children.

Sets by Richard Rychtarik, portraying the Amsterdam of Rembrandt's time, were spacious and authentic-looking. Paul Nickell's direction of both the cast and cameras was masterly and Miner's production was out of his usual top drawer.

Radio Reviews

Continued from page 30

had moments of interest. Dr. Stanley Thompson, of Russell Sage College, who participated in the round table on "The Far East," moderated it. Dr. Sam Resnick, Rensselaer Polytechnic Institute; Dr. Charles Upton, Sage, and Prof. Carl Niemeyer, Union, took part. "The Far East" panel included Prof. Lura Bruce, State Teachers College (who had been in Japan), and Prof. Francis T. Monahan, Siena. "The Defense Effort at Home" was not too absorbing. Prof. Richard P. Stevens, of RPI, considered one side; Dr. Joseph A. Buff, Siena, another. No debate or

exchange of opinions emerged. Summary by the courteous Dr. Vickery, moderator and director of Center for Community Studies at State Teachers College, was not too quick or sharp. He probably hit the peak on the third night.

WTRY deserved praise for setting the program, which had an excellent title.

Jaco.

Radio Followups

Continued from page 30

mercials, and in general nonsense. Jimmy Durante, who had an amusing role as errand-boy, running back and forth from Miss Merman to Miss Bankhead, carrying their exchanges of badinage, also scored heavily with his opera takeoff, "Durante, the Patron of the Arts."

The show had a good variety of talent and material. Frank Lovejoy, star of the forthcoming Warner pic, "I Was a Communist for the FBI," did a dramatic excerpt from the film, aided by a good supporting cast. The show's producers then pulled a surprise, presenting the real prototype of the Lovejoy impersonation — Matt Cvette, the Pittsburgh G-man whose story was basis for the film.

Gordon MacRae delivered a sonorous rendition of "Begin the Beguine" and Rosemary Clooney agreeably crooned "Taking a Chance on Love." Since MacRae was once a page-boy at NBC, this gave scripters a chance for an amusing sketch about page-boys and studios, with Berle as an obstreperous boy, and Miss Merman and Durante as his parents, making a tour of a studio.

One of the show's highspots was a performance by orchestra and chorus, under conductor Meredith Willson, of "Joshua Fit de Battle." Closing 20 minutes were given over to a medley of Willson's compositions written for various "Big Show" programs during the season, with all the talent taking turns at singing them, even Berle and Miss Bankhead. It was a graceful tribute and good entertainment.



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in WLW-Land!



Ruth Lyons

During February, more than 5,500 retailers in Ohio, Indiana, Kentucky and West Virginia enjoyed the terrific selling impact of the fourth, and biggest, "Ruth Lyons Month"—a merchandising and promotion campaign by WLW and WLW-Television. Throughout the month, the magic words "Ruth Lyons recommends" prompted extra thousands of her loyal audience to buy products advertised on her daily simulcast shows—"Morning Matinee" and "Fifty Club."

Behind this
Extra promotion
for Extra sales

Went—

STORE POSTERS

46,000 attractive "Ruth Lyons Month" display posters were distributed

PRICE MARKERS

WLW provided retailers with 13,000 specially designed price cards

TRADE PAPER ADS

Ads in all regional trade papers publicized the event to retailers

ANNOUNCEMENTS

WLW and WLW-Television used 103 promotional announcements

SPECIAL PROGRAMS

Four fifteen minute shows on WLW featured the event

TAXI POSTERS

Display on Cincinnati Yellow Cabs publicized the month

LETTERS

Sales representatives of products promoted were informed of the campaign in advance

AD MATS

300 tie-in mats were supplied dealers for local advertising

NEWSPAPER ADS

Ads on the event were used in Cincinnati, Dayton, Columbus, and Fort Wayne

EASEL DISPLAYS

Specially made displays were used in selected stores

WANT LISTS

Convenient "Want Lists" were supplied to 1000 retailers

NEWS BULLETINS

... kept dealers throughout the area informed

BUY WAY

Two editions of this merchandising newspaper for retailers carried the "Ruth Lyons Month" story

WHOLESALE'S BULLETINS

Wholesalers urged their customers to cooperate in the promotion

RECORDED PITCHES

... BY Ruth Lyons were used on p.a. systems in 21 stores

Plus the full time coordinated efforts of WLW's large Merchandising Department

WLW AND WLW-Television

Crosby Broadcasting Corporation



1 — to the American Broadcasting Company, its President, Robert E. Kintner, and his associates...“for their courageous stand in resisting organized pressures and for their reaffirmation of basic American principles.”

2 — to Elmer Davis...“for the best reporting and interpretation of the news. For diligence, integrity and a writing skill unmatched in radio today.”

ABC WINS FOUR PEABODY AWARDS

for “The most meritorious public service in radio and television.”

3 — to The Metropolitan Opera Company, to its sponsor, The Texas Company, and to the ABC Radio and Television Networks...
“for their public service in making the most brilliant opera company in the world a byword in millions of homes.”

4 — to “Saturday at the Zoo” on ABC Television...“for being a consistently informative and remarkably entertaining program.”

American Broadcasting Company

Georgia Tech's WGST Protest May Stymie Major Atlanta Transfer

Atlanta, May 1. An unexpected snag has arisen that may block the transfer by Atlanta Newspapers, Inc., publisher of Atlanta Journal (p.m.) and Atlanta Constitution (a.m.) and combined Sunday paper, of WSB's television channel to a new corporation, Broadcasting, Inc.

WGST-AM & FM, owned and operated by Georgia Institute of Technology, a state school, has formerly protested the proposed transfer to FCC.

Dr. Harmon F. Caldwell, chancellor of the University System of Georgia, disclosed that he has written the FCC in behalf of Tech's WGST. He requested that the FCC take no action on the proposed transfer until counsel for the Board of Regents, responsible for Tech's operation, can "prepare a petition in opposition and a brief in support of this petition."

ANI's papers filed with FCC in mid-April requested approval of sale of the physical properties and assignment of WSB-TV's Channel 8 to Broadcasting, Inc. This new corporation is made up of Atlanta business men, who propose to pay \$325,000 for the station.

Dr. Caldwell, in making his protest, said if the voluntary transfer is denied, the FCC then can assign the channel "to that one of several applicants, who, in the opinion of the FCC, is in the best position to provide additional television service of the kind and quality that is needed in the Atlanta area."

Walter C. Sturdivant, president of Broadcasting, Inc., was quick to disagree with Dr. Caldwell.

Sturdivant pointed out that if the FCC denies the application for the proposed transfer "the license for channel 8 must be put back in the freeze and the public of the Atlanta area will be thereby denied the many advantages of a third television station."

Dr. Caldwell said WGST had applied for a TV channel more than three years ago and if the transfer to Broadcasting, Inc., goes

through "Georgia Tech's radio position may be adversely affected."

Sturdivant's rejoinder to this was that approval of the transfer would not prevent Tech's WGST from securing a TV channel, despite the current freeze on new video channels. He pointed out that the FCC already has revealed its plans to approve a special channel for the Atlanta area for educational purposes. Sturdivant added that Broadcasting, Inc., would "like to see them (WGST) obtain this educational channel and will render them any assistance which we can."

WGST Tech's 'No. 1 Asset'

John Fulton is manager of WGST, which was presented to Georgia Tech by The Atlanta Constitution many years ago. It now is outlet for both ABC and Mutual networks and has been a heavy earner and regarded as Tech's "No. 1 Asset."

Two Atlanta newspapers, Journal and Consti, were merged in June, 1950, and are now published by aforementioned Atlanta Newspapers, Inc. Journal owned and operated by WSB-TV, WSB-AM & FM, all affiliated with NBC. Constitution owned and operated by WCON-AM & FM and had a tieup with ABC. Consti also had a license for a TV station and had been assigned Channel 2. They were due on the air about the time the merger took place.

That's how it happened that ANI finds itself with a station, including a channel, for sale, since FCC's anti-duopoly ruling does not permit one outfit to operate either two radio or video stations. First things that were jettisoned were WCON-AM & FM, which went dark.

It is WSB's plan to switch from Channel 8 (which they proposed to transfer) to Channel 2, now held by WCON-TV, which had built a 1,160-foot tower and transmitter on Willoughby Way. This switch will be made regardless of outcome of their deal between station and Broadcasting, Inc., pending approval, of course, by FCC.

SPEIDEL DECISION ON WINCHELL TV'ER DUE

Decision will probably be reached this week at sponsor-agency huddles on whether Speidel will continue with the Paul Winchell Monday night NBC-TV show after the current cycle.

Possibility of cancellation stems strictly from a seasonal merchandising problem with client trying to hold on to show. Program otherwise has crashed the bigtime rating circles with an enviable audience payoff.

Agency is Sullivan, Stauffer, Colwell & Bayles.

Quaker Unravels Chi 'Zoo' Snarl

Chicago, May 1.

After several months of negotiations Quaker Oats next week gets a Chi outlet for NBC's Sunday afternoon "Zoo Parade." Although the cereal company has been bankrolling the remote from Chi's Lincoln Park zoo on NBC-TV since last fall it had to bypass WNBQ, web's Windy City station, because of the contract between the local o. & o. station and the Jewel Tea Co. which has been sponsoring the show since its inception two years ago.

During the past season, "Parade" has been fed to the net in the 3:30 to 4 p.m. period with a second show beamed locally for Jewel at 6 p.m. Starting Sunday (6) Quaker gets the Chi market with Jewel giving up the early evening version.

Jewel, however, is retaining the 6 to 6:30 Sunday WNBQ time slot and pacting is expected this week for a new show. Due to go into the spot Sunday (6) is an educational type show built for WNBQ by Don Herbert. Science format will feature, besides Herbert, Louis Roen, Jim Hurlburt, John Barclay and Marlin Perkins. Lincoln Park zoo director Perkins and Hurlburt also work the network zoo show.

Variety Shows Lead In 4 Web Categories, But Drama Rates Higher

Four major television networks are currently devoting more sponsored-evening time to variety programs than to any other type of show. Paradoxically, however, dramatic programs have a higher average rating, according to a compilation of American Research Bureau statistics compiled by the NBC research department.

Latest ARB report listed 37 different variety shows among the four webs. These represented 26 1/4 hours per week of programming, with an average rating of 24.4. On the other hand, there were 36 dramatic shows staged in a similar period. They represented only 20 hours of programming per week but had an average rating of 26.7. According to NBC, the combined 37 variety and 36 dramatic shows accounted for 62% of all evening network shows, as compared with 49% for those two categories a year ago.

Breaking down other program categories, NBC showed that the four nets programmed 17 quiz shows per week, representing nine-and-a-half hours, with an average rating of 19.4; eight musical shows for five-and-a-quarter hours, at an average rating of 21.1, and six children's shows for 11 1/4 hours, with an average rating of 14.6. Total of five sports shows during a week, representing five-and-a-half hours of programming, had an average 25 rating. It was pointed out, however, that this category included the Ezzard Charles-Jersey Joe Walcott championship fight, which had a rating on its own of 55.3.

Rest of the program time was listed as miscellaneous, with the category including eight programs for five-and-a-quarter hours, for an average 11.3 rating.

KPRC-TV's Cancer Fund Benefit Nets \$9,800

Houston, May 1.

The 1951 Cancer Crusade show last Saturday night on KPRC-TV raised \$9,800 as the show closed in the early hours on Sunday. The show started at 10:30 p.m. in the studios of KPRC-TV and shortly before midnight shifted to the stage of the Metropolitan Theatre where the remainder of the show took place, being televised as presented to the audience.

More than 400 entertainers, from radio, nightclubs, television, students from the University of Houston and other type of talent donated their services as did the stage crew, TV cameramen and engineers and the theatre and TV station.

Dallas—"The Knot Hole Gang," new TV series, will make its debut here on WFAA-TV and will be seen each Sunday afternoon under the sponsorship of the Curtiss Candy Co. Show will be emceed by Jack Reed.

Web Shows KO'd By Line Failure

Failure of an American Telephone & Telegraph line between Los Angeles and Salt Lake City Sunday night (29) knocked out reception of several network programs, mostly in the Coast and midwest regions but also in the east. ABC stations in the Coast and mountain regions lost the last 10 minutes of "Stop the Music," all of the Walter Winchell and Louella Parsons shows and the first 10 minutes of "American Album of Familiar Music." Winchell's and Miss Parsons' programs were rebroadcast from Chi later in the evening. In N. Y., only the Parsons show failed to come through, and it was played back at 10:15 p.m.

NBC lost the first 12 minutes of "Texas Rangers" because of the same line breakdown. Show was lost, however, only to those stations in areas which had switched over Sunday to Daylight Savings Time. It was rebroadcast to the Eastern Daylight Time stations at 9:30 p.m. AT&T engineers are still checking on the reasons for the breakdown.

Burrows 'Show Business' Status Up in Air for Next Season Since CBS Split

There's still considerable conjecture as to the status of Abe Burrows as a regular panellist on the Lucky Strike-sponsored "This Is Show Business" on CBS. Burrows, along with George S. Kaufman and Clifton Fadiman, latter an emcee, had been permanently berthed on the show since its inception.

Burrows and Columbia have called it quits on further contractual commitments beyond this season, with Burrows planning to devote his future time to the legit field. (He co-authored the "Guys and Dolls" book.)

Sam Levenson has been an occasional pinch-hitter on "Show Business," and it's possible that he'll get the nod if Burrows decides to check off next season.

WHAT'S UP?

Prices, taxes — practically everything . . .

EXCEPT WGN's rates.

In 1946, there were 3,761,000 radio homes in WGN's coverage area.*

In 1951, there are 5,042,000 radio homes . . . an increase of 1,281,000 homes.*

AND, at the same rates.

If you are going to buy . . . better buy radio and make your best buy WGN.

* NIELSEN RADIO INDEX

A Clear Channel Station . . .
Serving the Middle West



Chicago 11
Illinois
34,000 Watts
720
On Your Dial



MBS

Eastern Sales Office: 226 East 42nd Street, New York 17, N. Y.

West Coast Representatives: Keenan and Eichelberg

835 Montgomery St., San Francisco 4 • 438 So. Van Ness Ave., Los Angeles 5
719 Lewis Bldg., 333 SW Oak St., Portland 4

WJBK delivers the Goods
YOUR GOODS . . .
WITH SALES PUNCH

Here's Sponsor Identification with impact! The "Twins Movie Party," carried via WJBK-TV for Twin Pines Dairy, is a brand new Saturday feature! After only three weeks, "Milky," the Twin Pines magician-clown who handles the commorals, appeared at a Mother-Son school party. Without fanfare or introduction "Milky" appeared on the stage. The kids, in a single voice, roared . . . "It's Milky!"

WJBK-AM-DETROIT

WJBK-TV—CBS
and
DUMONT AFFILIATE

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22
Sideroad 3-3455

Represented Nationally by THE KATZ AGENCY, INC.

Politics & Broadcasting

Columbus, May 1.

Considerable pre-confab interest is centering on the appearance at the Ohio State Institute next Saturday of the FCC legatite, Ben Cottone, who will talk about the FCC rules and clear up some of the confusion among broadcasters due to the recent Supreme Court decision.

Under the general title "Politics and Broadcasting," some of the questions Cottone will discuss include:

How can radio and television be used more effectively during campaigns; What is the role of the broadcaster between campaigns; Should sessions of Congress be broadcast; Should Legislative Committees be broadcast; Will broadcasting elect the next President; What are the legal responsibilities and limitations of broadcasters.

Morris Novik, the radio consultant, will chair the session.

Ohio State

Continued from page 31

tune Magazine; Robert Saudak, ABC veepee; Seymour N. Siegel, president of the National Association of Educational Broadcasters; Brig. Gen. Telford Taylor, counsel for the Joint Committee on Educational Television; Benjamin Cohen, assistant UN secretary general for public information; Tude de Souza, Rio de Janeiro broadcaster and educator; John C. Crabbe, president of the Association for Education by Radio and director of radio at the College of the Pacific; Lynn Poole, producer of "Johns Hopkins Science Review"; William Hodapp, executive director of Teleprograms, Inc., and many others.

Miss Martha A. Gabel, asst. director, Philadelphia Board of Education, will present an example of the Philadelphia educational TV method with a half-hour telecast of "Teletown Express" over WBNS-TV at 5:30 p.m. Friday. The Junior Town Meeting League will sponsor a special institute telecast of "Youth Has Its Say" over WTVN Saturday. "Columbus Town Meeting" is also planning its regular Sunday session as part of the institute program.

More than 30 large and small sessions will make up the Institute program this year.

Six allied groups will hold national meetings concurrently with the Institute: National Association of Educational Broadcasters, Association for Education by Radio, University Association for Professional Radio Education, Inter-collegiate Broadcasting System, Alpha Epsilon Rho and Junior Town Meeting League.

Richards

Continued from page 29

Richards issued instructions "to discriminate in news and other broadcasts in favor of any political causes, groups, or candidates as against the interests of other political causes, groups or candidates."

The brief also challenged the Commission's authority to judge whether broadcasts on KMPC were designed to reflect Richards' private views. But even if its authority to do so were not in question, it contended, the hearings failed to support such a charge.

In summarizing the evidence on Richards' "Nature and Personality," the brief declares the broadcaster "has an aggressive, impulsive and explosive temperament . . . on some occasions he uses very strong language. . . . He is given to exaggerated, over-enthusiastic comments. He believes in the use of superlatives . . . (his) managers understood his personality and manner of expression and felt free to disregard any of his suggestions or ideas which they considered not feasible. . . . Cecil B. DeMille characterized (him) as a very strong, courageous man, a straight speaker and at times a strong speaker. . . ."

Regarding testimony of former KMPC newscaster Clete Roberts that Richards told him to present Jews in an unfavorable light, the brief declares: "The record shows that Roberts himself inserted in newscasts, and commentaries items extremely favorable to Jewish people without any sign of displeasure from Mr. Richards."

San Antonio — Hoffman Radio Corp. has renewed "Hoffman Hayride" western variety show on WOAI-TV for another 52 weeks beginning Thursday (3). Show stars cowboy singer Red River Dave and featured Ricky Holden, square dance caller with Melvin Winters and his orch and guest entertainers.

CABLE FORCES EXIT OF TWIN CITY BASEBALL

Minneapolis, May 1.

For the first time since TV's Twin City advent, Minneapolis and St. Paul baseball fans this summer won't be able to see any of the American Association games on their sets. This is despite the fact that the teams' general managers are both anxious for the contests to be televised.

The reason is that with the coaxial cable in operation neither TCN-TV nor KSTP-TV can clear the time for the baseball. Hitherto, WTCN-TV nor KSTP-TV can clear St. Paul home games, excepting those on Sundays and holidays, while KSTP-TV has done the same for the Minneapolis contests.

Heads of the teams tried to arrange for the Minneapolis and St. Paul games to be televised on alternate nights, but neither station was in a position to do this. Now the clubs' general managers have been trying to arrange two nights a week during the home stands, one for each team, but even that compromise apparently isn't in the cards.

Minneapolis — Kuehn-Pearson Brokerage Co., Minneapolis, has taken over sponsorship of Tuesday through Friday 1-1:30 p.m. segments of KSTP-TV's "What's Cookin'" show with Bernice Hulin, a cooking demonstration period.

McFarland Bill

Continued from page 31

tion lines on various provisions of the bill, the Republican members for and the Democrats against. The author of the bill, however, is Sen. Ernest McFarland of Arizona, the Democratic majority leader of the Senate.

Joseph H. Ream, CBS executive veepee, told the Committee he was "amazed" at the extent of the controversy over the staff consultation provision, which he did not consider as important as other sections of the bill. But under questioning by Rep. Charles Wolverton (R-N.J.) he admitted his interests are different from those of attorneys practicing before the Commission.

Rep. Oren Harris (D-Ark.) took advantage of the occasion to ask Ream why networks should not be licensed by the FCC. Ream said "that would be quite a thing to take on," pointing out that nets are program services, not stations, and that a wide field would be embraced.

Ream supported the McFarland bill provision to give greater protection to licensees on renewals. He didn't think a new applicant should be permitted to take away a license by "outpromising" the

existing station. When he was questioned by Rep. Lindley Beckworth (D-Tex.) he said he knew of no applicant who has been able to do this. But he pointed out that the possibility has come up in "an issue which arose in 1947" and has yet been decided. His reference was to the Pearson and Allen application for the facilities of WBAL in Baltimore.

Several members of the Committee questioned Ream about charges made in testimony by Gordon P. Brown of WSAY in Rochester, N. Y., that networks monopolize sponsors. Ream said "it sounds like a fairy tale." He thought Brown's feeling about the nets "a personal thing." Actually, he asserted, the competition between the nets is "warm."

He said that about half the programs on the networks are owned by advertisers and that CBS owns a greater proportion of its shows (over 50%) than other nets.

Detroit—People's Outfitting Co., one of the city's largest department stores, has signed a 26-week contract with WJBK-TV for the return of "Tiger Wives," program featuring spouses of Detroit Tiger baseball players. The half-hour show is on once weekly.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Three years, University of California
Three years, U. S. Army Air Force
Nine years, NBC
F&P (San Francisco Office) since January 15, 1951

West Coast
Please Note—

Lon King!

On December 7, 1941, Lon King was an earth-bound page boy at NBC, San Francisco, but soon won his wings as a fighter pilot, ending up as Lieutenant King, pushing P-38s in Italy. After that he went back to NBC for three years in Sales Traffic and five years in Sales—at which time we got him in our sights and made him "Colonel" King, in command of television sales in San Francisco!

Thus San Francisco has become the fifth city in which F&P maintains separate sales departments devoted exclusively to television. Here as elsewhere, our TV

operation benefits tremendously by splitting bookkeeping, clerical, office and management expenses with our AM operation—thus permitting F&P to allocate more dollars to all-important sales manpower, and doing a far more thorough television sales job than would otherwise be possible.

In this system, F&P has the basis for giving optimum service and optimum values to everybody concerned. And that's the way we always work, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT	WOC-TV*
(Central Broadcasting Co.)	WMO-WOC
PORT WORTH-DALLAS	WRAP-TV*
(STAR TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK . . . CHICAGO . . . DETROIT . . . ATLANTA . . . FT. WORTH . . . HOLLYWOOD . . . SAN FRANCISCO

Television Chatter

New York

Paul C. Munroe, who joined the Weintraub agency last year, named exec director of radio-TV production. Agency also upped **Thes H. Gannon** to the post of director of radio-TV program development. Both will work under the supervision of veepee **Harry Trenner**. . . . **Jack Barlass**, promotion manager of Meredith Publishing Co., named exec veepee and general sales manager of Princeton Film Center, producers of TV and special purpose films. . . . **Francis Bethencourt** set for a featured role on ABC's "Hollywood Screen Test" Monday (7). . . . **Michael McAloney**, ex-Irish Abbey Theatre actor, signed for the male lead in "Ladies in Retirement," to be staged on NBC's Robert Montgomery show Monday, with **Lillian Gish** starring. . . . **Ed Peck**, now lead on DuMont's "Flying Tigers," doubling into a role on the same web's "Plainclothesman" tonight (Wed.). . . . **Georgia Gibbs** making a return guest shot on **Milton Berle's** "Texaco Star Theatre" via NBC Tuesday (8). . . . **Mopett Philip Rodd** signed through March, 1952, for appearances in the "father and son" skit on DuMont's "Cavalcade of Stars". . . . **Guy Lebow's** "Sports Whirl" on WOR-TV now airing cross-the-board from 6:30 to 7 p.m. . . . NBC dickering with **Jack Carson** for a renewal of his pact for the Wednesday night "Four Star Revue." His segment is expected to originate from the web's El Capitan Theatre on the Coast in the fall. . . . **Melba Rae** signed for the only femme role on DuMont's "Hands of Mystery" Friday (4). . . . **Martin Begley**, NBC-TV casting chief, guest-lectured this week to the Fordham U. radio-TV division's class in acting. . . . **Tim Herbert** and **Don Saxon** guesting on CBS' "Frank Sinatra Show" Saturday (5). . . . **Elaine Dunn** replacing **Helen Woods** as featured dancer on the Monday and Wednesday night stanzas of NBC's "Broadway Open House."

Beginning next Monday (7) the **Andy and Della Russell** program on ABC-TV, currently sponsored five-times-weekly by Cook's champagne, will be bankrolled by DuPont on Monday and Tuesday, with Cook's picking up the tab on the other three days. . . . **Marjorie Gatenon**, of "One Man's Family" on NBC-TV, will lecture at Christopher Columbus high school May 9 on TV and the theatre. . . . 12-year-old **Clifford Sales** appears on "Pulitzer Prize Playhouse" on ABC-TV Friday (4). . . . **Chuckles** candy and **Schneider** beverages

sponsoring WOR-TV's "Buster Crabbe Show" . . . **Norman Davis**, formerly with Carl Byoir Associates, has joined **Foley and Gordon** as office manager. . . . **John Tillman**, chief announcer for WPIX, has been signed for a two-reel documentary, "How to Avoid Injury During Atomic Attack," to be released this summer through United Artists.

Hollywood

Additional six "Wild Bill Hickok" telepix go before cameras May 3, directed by **Frank McDonald**. Seven of **William F. Bruidy's** series, which bowed over KTLA and 20 other TV stations around country on April 15, have been completed. With **Guy Madison** and **Andy Devine** starring, remaining sextet will be leased at **Placeritas**, **Walker's** and **Iverson's** ranches. . . . **KLAC-TV** added five hours air time to its weekly schedule as of April 30. Station signs on an hour earlier Monday through Friday, bringing station's total programming to 100 hours weekly. . . . **KECA-TV's** **Foreman Phillips** show adds an extra five hours weekly to its schedule on May 7. Show, which dropped its three-hour Sunday segment because of increased TV A rates, added weekday time to make it available to participating sponsors. . . . **Bert Shefter** signed to conduct the recording—in accordance with **Bob Lippert's** new contract with AFM—the films **Lippert** will sell to TV markets. . . . **Carol Richards** added to the cast of the **Joe Graydon** show, **KLAC-TV**.

Chicago

Leonard Holton from ABC's N. Y. staff is the new producer on **Don McNeill's** Wednesday night tele show on the same web. . . . NBC's Chi-produced "Zoo Parade" which last week copped coveted Peabody award adds "most outstanding educational program" award from International Assn. of Lions Clubs to its list. . . . **Lucky Tiger** takes another 13-week ride on **Tom Duggan's** late evening sport show on **WNBQ**. . . . **Carson Pirie Scott** department store, currently bankrolling a half-hour cross-the-board on **WNBQ**, has added a quarter-hour weekly on **WENR-TV**. . . . **Richard Paige** handling vocalist duties and organist **Adele Scott** backgrounding on **WGN-TV's** "Public Wedding" show sponsored by the City Furniture Co. . . . ABC's "Super Circus" won the "best children's program" honors passed out by Lions International.

P&G MULLS 'CAMEO'

AS 'FIRESIDE' SUB

Procter & Gamble, which has decided to retain its Tuesday night 9 to 9:30 slot on 7 BC-TV for the summer, was reported near the inkling stage, with the web this week to fill the period with "Cameo Theatre," a network house package. Time is currently occupied by "Fireside Theatre," series of half-hour films produced by the Compton agency for P&G.

"Cameo," TV's version of theatre-in-the-round, is the brainchild of **Albert McCleery**, NBC staff producer. Show had a sustaining run on the web last summer, during which time it received generally good reaction from both the public and critics.

Web Spread For Cincy's Ruth Lyons

NBC television, in a major expansion move for its daytime programming, has pacted with **Ruth Lyons** to extend her present local program originating via **WLW-TV**, Cincinnati, to the full interconnected web starting in July. Web expects the show, which will be aired from noon to 12:30 p.m., to serve as the backbone of its morning lineup and carry the network programming up to its present starting time daily of 3 p.m.

NBC is dickering with several of the top-spending daytime advertisers on radio, including some of the soap and food companies, to buy soap operas for programming around **Miss Lyons' show**. In addition, there's a possibility that the web may insert a strip starring **Dave Garraway** and some of the cast of his current "Garraway at Large" Sunday night show into the morning lineup, which would originate from Chicago. Web is also mulling the idea of preceding **Miss Lyons' show**, from 11:30 to noon, with a TV version of "Today's Woman."

Miss Lyons has been one of the most popular video personalities in Cincy. She does an informal gab-type show, similar in format to that of **Mary Margaret McBride** or **Arthur Godfrey**, which is produced by **John Murphy**, **WLW-TV's** program chief. Fact that the web plans to pick up her show from Cincy points up the increasing importance of local affiliates' programming in the network setup.

Talent Earnings

Continued from page 31

or 17%. The \$20-50,000 bracket had 42 actors, or 3%; 6 singers, or 1%; and 35 announcers, or 12%.

Among those top earners making over \$50,000 a year there were 11 actors, or 1%; four singers, or 1%; and 15 announcers, or 3%.

Announcers generally fared better than vocalists or thespians. One reason is that the speliars have more regular employment and get higher freelance fees for commercials.

Present report, based only on dues information, is much less comprehensive than the Labor Dept. data on 1947 conditions, which found "a serious problem of unemployment" among actors and singers. Many of them were entirely without work during half of 1947, with one out of five actors and one out of 10 singers affected. The '47 survey found that unemployment particularly hit the youngest age bracket, while those in older age groups had had a chance to get better established. Actors over 50 had a somewhat higher unemployment rate, although the older singers and announcers usually had steady work.

RCA Guarantee

Continued from page 31

company will introduce no new models before Aug. 1. While **Elliott** did not elaborate on the price guarantees, it's believed that they mean RCA will pay rebates to its dealers in case the price of any models during the second quarter falls below that at which the dealer bought them. Under this arrangement, it's pointed out, the dealers could make the same promise to customers and thus help boost sales by removing from the minds of potential set buyers the idea that they could buy a set cheaper by waiting.

Termed the "RCA Market Stabilization Plan," the system was introduced at the distributors' meetings as a "positive move to stabilize the dealers' investment in RCA inventories in the face of the current slump." Taking a crack at other manufacturers who have slashed their prices or instituted "bank night" premium giveaways in order to move sets off retailers' floors, **Elliott** said that RCA does not "believe that unreasonable price cuts, bonus offers and other promotion deals have a place in an orderly conduct of business."

Elliott emphasized that the TV market "is far from saturated," indicating that only by such a plan as that devised by RCA could the market become stabilized.

CBS Looks To

Continued from page 31

far as the upcoming summer schedule is concerned, CBS is still awaiting word from its current sponsors as to whether they'll retain their present shows or want new ones.

Original CBS-TV plan to rotate "Irma," "Life with Luigi," "Our Miss Brooks" and "Favorite Husband" in the same time slot each week and have their radio sponsors bankroll the TV versions has been abandoned. Web claims it has been unable to find a single slot satisfactory to the sponsors. Instead, "Irma" is to be auditioned via closed circuit kinescoping on the Coast May 18, with **Marie Wilson** starring, and plans for "Luigi" and "Brooks" on TV will be delayed indefinitely.

With **Lucille Ball**, former star of "Favorite Husband," scheduled to co-star with her husband, **Desi Arnaz**, in a TV series for **Philip Morris** in the fall, CBS will recast the program for video. Also slated for transfer from AM to TV is "Meet Corliss Archer," which will be kinescoped this month and may start as a sustainer during the summer.

TV's 'Author, Author'

New half-hour panel show, titled "Author, Author," has been packaged by **Gilbert Seldes** and was kine-auditioned last week. After a 15-minute performance of new scripts, panel of critics discusses merits of play and potentialities of author.

Audition panel comprised **Seldes**, **Hobe Morrison**, of **VARIETY**, and **Harriet Van Horne**, radio-TV editor of **N. Y. World-Telegram-Sun**. **Marc Connelly** emceed.

Charges, Counter-Claims Fill Air as Hayes Ankles

WABD Show in Pay Hassle

Dick Brown has been signed to replace **Richard Hayes** on the show formerly billed as the "Richard Hayes Show" on **WABD**, N. Y. **Brown's** pacting is a result of a dispute between **Hayes** and the show's producer, **Albert Black**, which culminated in **Hayes' dismissal** and walkout of the show a few minutes before the program was slated to take place last Tuesday (24).

There had been some bad feeling between **Black** and **Hayes**, the singer alleging he hadn't been paid for two weeks. On night of the walkout, **Hayes** and singer **Rosette Shaw** had been sitting at an end table in the **DuMont** studios and the table collapsed. **Black** subsequently demanded that **Hayes** pay for the damaged prop, and **Hayes** refused. **Black** then fired **Hayes**, effective after the show. **Hayes** walked out immediately.

Mark Bogart, representing **Hayes**, subsequently sent a letter to **Black** stating that the firing "was an idiotic and violent display of temper," and stated that **Black** was using the incident as an excuse for non-payment of the salaries. **Bogart's** letter said that **Hayes** was not legally responsible for the accident.

Black threatens legal action against **Hayes** for walking off the show, which is sponsored over **WABD**, N. Y., by the **Winston** television stores. **Black** said he'll also process a claim against the singer before **Television Authority**. Show went on without **Hayes**.

RCA Net Biz

Continued from page 31

ernment's new installment buying restrictions.

Considerable ruckus was raised at the meet over the board's granting of stock options to both **Gen. Sarnoff** and **RCA prez Frank M. Folsom**. Despite vociferous objections from a minority group, the grant was overwhelmingly sustained, with **Gen. Sarnoff** to receive options covering 100,000 common shares and **Folsom** to receive options for 50,000. Both are exercisable at \$17.75 per share, the closing price on the day before the options were first granted by the board.

Shareholders re-elected the incumbent directors, who in turn returned to office the incumbent officers. Proposal by some stockholders to vote for cumulative voting was turned down.



Eileen BARTON

Currently
PARAMOUNT
New York
May 24
FRANK SINATRA
TV Show
Direction: M. C. A.



in Idaho's Fabulous Magic Valley
Ask **HOLLINGBERRY**
ABC at Twin Falls, Idaho

CHILDREN'S TV

Scripts - Stories - Programs

59 PARK AVENUE
NEW YORK 16, N. Y.
Murray Hill 6-3883

WNOX

An Outstanding CBS Station

announces

Rate Increases — effective July 1, 1951

because*

MORE LISTENERS THAN EVER†

(Knoxville sets-in-use at all time high—no television competition)

BETTER PROGRAMS THAN EVER†

(More for your money in every way)

HIGHER HOOPERS THAN EVER†

(Among the highest in the country)

BIGGER MARKET THAN EVER†

(WNOXVILLE area is booming)

MORE ADVERTISERS THAN EVER†

(With many waiting for vacancies)

WNOX is a better buy today than ever, and will be even better than ever tomorrow (July 1)

WNOX

10,000 WATTS—KNOXVILLE, TENN.—990 KC

* The same reasons applied when all rates were increased Nov. 1, 1950 and again when some rates were raised April 1, 1951.

† Ask a Branham man for the proof and all the facts about this great Scripps-Howard radio station.

Inside Stuff—Television

National Labor Relations Board has asked for an injunction against the National Assn. of Broadcast Engineers and Technicians pending adjudication of the dispute involving use of TelePrompster equipment by NBC-TV. Disagreement stems from the fact that TelePrompster has a deal with the International Alliance of Theatrical and Stage Employees to handle its equipment, while NABET, which has a contract for NBC engineers, feels it should work on the devices.

Last February, when NBC started using the TelePrompster, NABET members asked to be assigned to it. When IATSE men handled the equipment NABET threatened a walkout and TelePrompster sought an injunction. NLRB acting director James A. Jaffee, investigating the dispute, charges that NABET engaged in "unfair practices." Jaffee has ruled that NABET desist in its activities until final adjudication of the matter.

MacLevy Dance Studios and slenderizing salons have set up MacLevy Video Productions for the packaging of shows, and plan to have four of them on local N. Y. stations within a few weeks. While MacLevy will produce the programs, it will also sponsor them, similar to the way in which the Arthur Murray studios bankrolls the Murray "Party Time" on ABC-TV.

One of the shows, "Children's Talent Search," has been on the N. Y. Daily News' WPIX for several months. "Video Venus," in which girls will compete for a "most beautiful" title and a crack at a screen test, goes off May 11 from 10:30 to 11:30 p.m. via WJZ-TV. Two others, "Junior Theatre" and "Children's Three Acts," are slated to preem on WOR-TV.

"Michael Has Company For Coffee," first television production of the Franciscan Order, has had a bonanza of fan mail at all the video stations which carried the cuffed religious program. Latter was based on an Americanization of Leo Tolstoy's classic story, "Where Love Is," and was arranged by Juanita Vaughan and J. Charles Alexander for "The Hour of St. Francis."

Frank Scully's column in VARIETY March 28, which was devoted to the tele stanza and the Order's radio activities, has similarly brought a large number of enthusiastic letters. Father Max Popper, of St. Louis, is reprinting the column by Scully.

WJBK Kudosed For Hit-Run Apprehension

Detroit, May 1. Credit for the apprehension of two hit-and-run killers has been given to WJBK by James A. Hoyer, traffic director of the Detroit Police Department.

In a letter of thanks to Richard E. Jones, station manager, Hoyer said: "The two youths stated in their confession that they had given themselves up because of the publicity given to their brutal act of leaving an injured person to die. This state of mind was a direct result of the publicity program you so heartily put in motion."

Station's newscasters and disk jockeys stressed the crime in their broadcasts.

Cleveland—Tom Manning, WNBK sports editor, now has a 12:05 a.m. five-minute video show with slides Monday-thru-Friday. Emerson Radio and Television picked up the tab for "Robbins Nest," a 30-minute Monday-thru-Friday recording over WERE. Paul Jacobs is the new sportscaster for WNBK. He had been heard over WERE. WGAR, with Western Reserve University, will stage a six-week High School Radio Institute to offer students "behind the scenes" activities in broadcasting.

Denver—KLZ farm reporter, Lowell Watts, who organized the KLZ Farm Department in October, 1945, has been recalled to active duty with the Army Air Force. He will be succeeded by Carl W. Herzman, Denver County agent since early in 1948.

TV SET SALE DROPOFF IN CHI ALARMING

Chicago, May 1.

Most pronounced dropoff in Chi-area video set sales in the short history of the industry was registered during March. Despite the hyped ad campaigns launched since the first of the year by Windy City distributors with discounts and tie-in offers indicating heavy overstocks, sales during March dropped to 18,176 or slightly more than half the previous month.

In March, year ago, 39,199 sets were sold in the 50-mile Chi region, surveyed monthly by the Electric Assn. The March, 1951, drop is the lowest since last June, when the hot weather factor entered the picture. Small March increase, according to EA tabulations, leaves total Chi video circulation at 906,210, considerably short of the million mark hoped for by April 1.

Early Shopping In Chi for Fall

Chicago, May 1.

With a likely nighttime video sellout looming for next fall, advertisers are doing their fall shopping early. Mogen David, Chi wine company, last week staked out its claim for the 10:30 to 11 p.m. (EST) period on CBS-TV, with the fall starting date tentatively set for Sept. 14.

Winery's agency, Weiss & Geller, is currently shopping for a show to put in the Friday night slot. According to Marvin Mann, W&S radio-TV director, Mogen David's tele expenditures this fall will lead the wine company's parade.

Distiller bankrolled ABC-TV's "Can You Top This" the past season, dropping the show March 26.

Cleveland—Sterling-Lindner-Davis, through Fuller & Smith & Ross, became the first department store in this area to make TV commercial films within the store. Films will be part of a three-week spot campaign on WNBK, WXEL and WEWS.

Ford Foundation's 90G Grant, U.S. Mayors Spur to Educ'l TV

Washington, May 1.

Movement for educational television, fortified by a proposed set-aside by the FCC of channels for over 200 stations, got two big boosts last week when the Ford Foundation dished out \$90,000 to the educators and the U. S. Conference of Mayors called on cities to push for finalizations of the reservation when the Commission starts hearings June 11 on its allocation plan.

Ford grant was made to the Joint Committee on Educational Television which was organized to present the educators' case at recent hearings before the Commission. JTEC now becomes a going concern to assist educational institutions in establishing noncommercial stations and developing cultural and informational programs. It will retain Brig. Gen. Telford Taylor, who presented its case at the hearings, as general counsel and Seymour Krieger, Washington radio lawyer, as associate counsel.

JTEC was formed by seven major educational organizations including the American Council on Education, National Educational Assn., Assn. for Education by Radio, and National Assn. for Educational Broadcasters. Dr. Edgar Fuller of the National Council of Chief State School Officers has been appointed its chairman and Dr. David D. Henry of the ACE vice chairman. Richard B. Hull, who directs the only TV station operated by an educational institution—WOI-TV at Ames, Ia.—is the Committee's secretary.

Mayor David L. Lawrence of Pittsburgh, proxy of the mayors Conference, in a report in the U. S. Municipal News, urged cities not only to support the proposed set-aside for educational stations but to protest the Commission's failure to reserve facilities in many communities.

He pointed out that the allocation is not yet final. "What is needed now," he warned the mayors, "is definite evidence of local interest in those cities for

which either a VHF or UHF channel has been reserved, so that the Commission will, without further ado, make the reservation final.

"It can reasonably be anticipated that if the Commission does not receive such a statement of interest locally (as well as some indication that within a reasonable period plans will be worked out for actual utilization of educational television), demands will be made upon the Commission to revoke the reservation and grant it instead to individual operators for commercial exploitation along with the other private channels assigned throughout the country."

Lawrence said the immediate issue is to have an expression of local interest, rather than the financing of the station or the determination of what agency would operate it.

The Mayor said that if the FCC ignores the needs of education there will be a demand in Congress for legislation requiring reservations. Several bills have been introduced, he pointed out, "and they will be brought up for consideration if education is left out in the cold."

HELLER BRIEFS CHI ON PENDING TV CONTRACTS

Chicago, May 1.

Television Authority's campaign for contracts covering video performers in smaller cities was outlined here last week by George Heller, TVA exec secretary. Negotiation briefings on local pacts were given reps from Detroit, St. Louis, Cleveland, Cincinnati and Pittsburgh who will launch pact talks with station execs next week.

Local TVA bargainers will be assisted by Ray Jones, midwest regional exec secretary, and Alex McKee from TVA's national staff. Tele union is aiming for smaller station contracts patterned after those recently negotiated between the networks and N. Y., Chicago and Los Angeles stations.

"The sketch . . . Durante conducts the orchestra in Stokowski wig . . . is something to cherish in the memory."
—Harriet Van Horne
N. Y. World Telegram-Sun

"Best program of the year."
—Look Magazine

"... the show of the season."
—Jack Gould
N. Y. Times

"... best comedy show."
—Jack O'Brian
N. Y. Journal-American

"... comedy as innocent as it is rare on TV."
—Time Magazine

"... the best show I ever saw on television."
—John Crosby
N. Y. Herald Tribune

and now

THE PEABODY AWARD

The Durante TV Shows

Written by

CHARLES ISAACS

— and —

JACK ELINSON

"The Schnozzle and Helen Traubel in a Wagnerian burlesque . . . the most uproarious thing I've ever seen on television."
—Ben Gross
N. Y. Daily News

"... nothing short of spectacular."
—The New Yorker Magazine

"No less important than his ever present enthusiasm is Durante's ability to come up with strong new, comic material with each show."
—Variety

Kate Smith Jackpot

Continued from page 1

ness association has extended the full span of the 20 years, has been giving the 4-5 p. m. tele strip major production values, with a full orch. plenty of scenery dramatic sketches, celeb interviewees, top outside talent and a production staff of 91.

Smith-Collins team told VARIETY that although the TV entry's original concept had been aimed at the housewife, the format was revamped after the first few weeks when surveys turned up the fact there was a sizable male audience. As a result, it emphasizes entertainment against the competing fare of household hints and interviews.

Evening Show on Tap

Now that she's topped off 20 years before the mike with a sock tele stint, Miss Smith is due for more chores in front of the icons. Next fall she'll get a 60-minute weekly evening assignment. In addition, since NBC has exclusive call on her services in its new contract, the 15-minute "Kate Smith Speaks" strip now on Mutual will be moved over to NBC, where it will be simulcast. "Kate Smith Sings," another quarter-hour strip on Mutual, is slated for syndication on platters. Latter airer has Miss Smith and Collins jockeying the thrush's disks.

Collins said that the team has given "up big musical shows on radio, such as they did for 18 years. 'Who can compete with this thing?' he asked, pointing to the windjammers, ballet dancers and vocalists rehearsing for the

video show in NBC's Hudson Theatre, N. Y. "The radio work we'll do will be the 'Speaks,' which is news and commentary, and the 'Sings,' which is recorded music. But expensive AM variety shows are a thing of the past," he said.

Biggest change in the broadcasting picture over the last 20 years, according to the chirper, is the skyrocketing of costs in the transition from AM to TV. The budget that went into a topflight radio variety in the '30's seems like small change compared with the nut for a tele revue.

Miss Smith, whose voice has probably been heard by more people than any other woman's, feels that little has changed in Tin Pan Alley's output during her 20-year gamut. "In fact," she points out, "some of the tunes I sang in my early days, such as 'If' and 'Be-witched,' are back in the best-seller lists. Only new development has been the ability of hillbilly numbers to hit big."

Yesterday, by coincidence, was also the singer's birthday. She was born Kathryn Elizabeth Smith in Greenville, Va., on May 1, 1909. At the age of 17, and with no formal musical training, she came to Gotham where she clicked almost immediately in Broadway musicals such as "Honeymoon Lane," "Hit the Deck" and "Flying High."

Collins, then sales manager for a record company, caught Miss Smith in "Flying High" and later got her to wax some sides for his outfit. Disks sold well and Collins inked her to a management pact. They've continued the link without a formal contract ever since.

One of her outstanding achievements was war bond salesmanship. In a series of round-the-clock radio marathons she peddled \$500,000, 000 worth of bonds.

That's one record, typifying an unprecedented show business career, which no other singer is likely to break.

U. of Texas Bowling Show Biz Drama Series on KEYL

San Antonio, May 1.

The U. of Texas will debut a new series of TV shows here on KEYL next Tuesday (8), which will be telecast weekly for a half-hour. E. R. Norris, will direct the group.

Series is to be built around the adventures of a fictitious actress, Madame Bellamie, in various elements of show biz. The opening show, titled "The Circus," will feature Ariene Kay and Dan Foster.

Detroit—Television sets hit the 464,135-mark as of April 15, an increase of 27,106 over last month, it was reported by WXYZ-TV which makes a survey of dealers.

TOP STARS SET FOR 'MEDICINE ON MARCH'

Hollywood, May 1.

"Medicine on the March" television film panel, owned by St. John's Hospital of Santa Monica, has set Irene Dunne, Joan Fontaine, Maureen O'Sullivan and Claudette Colbert as the first stars to appear. Package, for which 39 subjects have been blueprinted thus far, will feature top Hollywood stars and four staff doctors of St. John's discussing each week a specific medical subject of interest to general public.

Producer John Beck, who conceived idea with Dr. Joel Pressman and Dr. John Egan, has turned over all proceeds to St. John's for completion of new wing and maintenance of hospital facilities.

Hausman Beats CBS Tint Drum

Washington, May 1.

Broadcasting of television programs in color will cost no more than in black and white, Louis Hausman, CBS veepee in charge of sales and advertising, told the National Newspaper Promotion Assn. here last night (30). The only production difference, he said, is in the use of color cameras and their costs will vary "only slightly" from monochrome cameras.

Referring to "fabulous and skeptical" reports about color video, Hausman pointed to the cost factor as "a fact of far-reaching significance" in the future of television advertising. He added that "the sometimes-called 'long suffering' consumer need not suffer," that once the Supreme Court has ruled on the case "anybody with a black and white set can convert it to color at prices estimated last summer at around \$100," and that when tri-color tubes are practical color sets will be available in any size.

Hausman said that since TV productions are already staged in color there will be no additional expense in televising them that way.

Advertisers who have seen CBS color are "emphatic and conclusive" as to its advantages over monochrome, said Hausman, and are anxiously waiting for the opportunity to use it. He quoted S. C. Hope, prexy of Esso Standard Oil, as saying, "the impact of color television will be tremendous."

While avoiding any reference to the question of availability of color sets, Hausman said color is "an accomplished fact" and "we see no reason for the public to have to wait for something they want so much and which can mean so much to them."

Hausman told the newspaper promotion men that TV can become the instrument to enlarge total advertising budgets, to the benefit of all media. The easiest way to get this increase, he said, "is to accept television as a new and another way of communicating to people" and "not as a substitute for other ways—no more than radio was a substitute for newspapers or magazines, or Sunday supplements a substitute for daily newspapers."

MPLS. STANDARD TIME CUES PROGRAM CHANGES

Minneapolis, May 1.

As a result of daylight saving, which New York and Chicago have and Minneapolis hasn't, all live TV shows on WTCN-TV and KSTP-TV started going on an hour earlier Sunday.

KSTP-TV has the most number of changes. Station is signing on an hour or more earlier each day and most programs have been moved forward throughout early evening. The late night schedule remains the same, an hour-long movie in the middle of the evening absorbing the hour's difference.

On WTCN-TV, a few early-evening shows advanced an hour and the Garry Moore program starts at 11:30 a.m., instead of 12:30 p.m. Station carries a large number of local and kinescoped programs and most of these have remained in their same time spots. As result of time change, however, some new programs, including "Celebrity Time" and "What's My Line?" have been added to the Sunday night schedule.

Inside Stuff—Radio

Benny Goodman is planning next fall to syndicate the symphonic record stanza he launched on WNEW, N. Y. Experimental airer, which WNEW program director Dick Pack skedded on Sundays at 3 p.m. (to pick up the audience left by CBS' moving up the airtime of its New York Philharmonic broadcasts), has paid off ratingwise, despite the fact that the indie normally eschews longhair fare for pop music. In six months the series has moved up to first place in four of its 15-minute periods and to second place in the other two quarter-hours. It has an average Pulse rating of 2.2, which WNEW attributes to the fact that Goodman's pop appeal serves as a bridge between the two types of music.

The stanza will stay on through the summer. Although Goodman will take a vacation starting in mid-June, Pack is looking for a personality to emcee a series of pop concerts. Goodman will return early in September.

Similarity of names and an error in transmission resulted in VARIETY erroneously listing Carlton Morse as having been named by Metz Reis Rosenberg as a Communist at the House Un-American Activities Committee hearings in Washington. The person actually referred to is Carlton Moss, a writer.

Morse, creator-writer of the radio series, "One Man's Family," "The Woman in My House" and "I Love a Mystery," has long been opposed to Communism. Recently he completed "This Is America," to be filmed for the Treasury Savings Bond drive.

American know-how in the broadcasting field will be studied by four members of the new Japanese Radio Regulatory Commission in a two-month tour of the U. S. beginning this week. The group includes Hidetoshi Shibata, a news commentator with an audience of 10,000,000 in Japan.

Under sponsorship of the Department of the Army, the visitors will observe operations of the FCC, Voice of America, NBC, CBS and ABC. The itinerary also includes a visit to Denver to study the work of the Rocky Mountain Radio Council. FCC is cooperating with the Army in arranging the affair.

Representative of an independent station, Norman Boggs of WMCA, has been nominated for 1951-52 president of the N. Y. Radio Executives Club. Recent toppers of the club have been Carl Haverlin, of Broadcast Music, Inc., CBS' John Karol and ABC's Robert Saudek, current prexy.

Other nominees for REC officers are C. H. Cottingham, of Erwin, Wasey, veepee; Claude Barrere, incumbent, secretary; and Samuel R. Dean, CBS, treasurer.

TV Credit Controls

Continued from page 31

purchase sets because of the down payment requirement.

Because of the "stagnation" of this business, said RTMA, many dealers have reported they are losing their salesmen to the furniture trades where the down payment requirement is only 15%.

Fear among dealers that they are facing bankruptcy, the Association said, has grown to "alarming proportions." Such reports, said RTMA, have been verified by bankers, manufacturers and others.

The industry wants Regulation W modified to require only a 15% down payment or to allow trade-ins on new sets to be applied against the down payment, as is allowed in automobile sales.

Columbus—Walter Jacobs, production manager of WLW-C, Crosley TV outlet here, has been named station director of operations. At the same time, station announced that Joe Hill, sports director, is appointed supervisor of announcers.

Satisfied With Your Rating?

Here's your opportunity to secure the services of a proven radio writer. Dramatic shows in the top ten.

A man who knows listening values and how to produce them. A showman.

Can create, adapt or edit. Capable of shouldering full production supervision.

Interested only in a show with possibilities. No cats and dogs, please.

Now employed on West Coast. Fullest confidence requested and given.

Box 2439, c/o Variety
154 West 46th Street
New York 19, N. Y.



CLIFFORD SALES 31st WEEK

Featured On the

GABY HAYES
SHOW
Sundays
5 P.M., EDT
NBC-TV

DEULAH
SHOW
Tuesdays
7:30 P.M., EDT
ABC-TV

Appearing Friday, May 4
PULITZER PRIZE PLAYHOUSE
9-10 P.M., EDT ABC-TV

For information Call: Circle 6-8996

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business... all muscle... blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.



Your Top TV Sales opportunity

WDEL-TV

Channel 7

Wilmington Del

NBC
TV AFFILIATE

ROBERT MEEKER ASSOCIATES

COL. LIGHTS RELEASE-DATE FUSE

Fadeout of Radio Bands in Philly Cued by End of KYW, Local 77 Pact

Philadelphia, May 1. Expiration of the contract between local 77, American Federation of Musicians, and KYW last night (30), found that station without a studio orchestra, and wrote what is probably final to the radio bands in this city. WCAU and WCAU-TV have been without a house band since their contract ran out March 19. Although both stations have been hiring men on a casual basis since, Donald Thornburgh, president of the WCAU stations, would not comment on the situation. Thornburgh said contract negotiations were still going on with the union and they were trying to iron things out.

At KYW, however, manager L. R. Rollins said the band was being dropped for a number of reasons, among which are fact that live music is too expensive for sustaining programs; rating surveys have convinced the stations that live music is not preferred by the public, and the trend of recent program billings show that both advertising agencies and sponsors think along these lines.

At Local 77, acting president Romeo Cella said negotiations were also in progress between KYW and the musicians. The station has dropped eight men, five in Clarence Fuhrman's orchestra and the Tony De Simone Trio. The station is asking for the use of two permanent pianists. Fuhrman, who has been at KYW 11 years, will remain as music director.

Every Philly network outlet and a couple of the indies carried house bands as recently as a few years ago, and this city gave to the music world such potent radio name bands as Elliott Lawrence and the late Jan Savitt. The advent of TV accelerated the end of radio bands but the television studios didn't pick up the slack, preferring to hire casual musicians. Dave Stephens' orchestra at WCAU-TV was the only television band in use in this area.

Cities Service Band's Disk Debut on RCA Via Exclusive Pact

The Cities Service Band makes its disk debut for RCA Victor under a contract just signed. It calls for a minimum of eight sides, including an album, and will specialize in marches.

Columbia has the Edwin Franko Goldman band, but not since John Philip Sousa has Victor had a straight march band on its platter label.

This is another in the Victor-NBC unilateral deals, with the diskery trying to cash in on its radio-TV artists' popularity by also signing them for platters. Cities Service has the longest consecutive run program on NBC, marking its 24th year this season. Until recently the Paul Lavelle-maestroed show also was on TV, in addition to AM.

'Composite' Piano To Be Given to Truman

Washington, May 1. President Truman, in role of chairman of National and Inter-American Music Week, will receive a "composite" piano assembled by country's top piano-makers. Presentation will serve to spark the annual observance.

Reps of the four military services will join the President in the White House ceremonies May 9, purpose of which is to keynote the role of music in the morale and recreational programs of the armed forces.

Singer Gloria Elwood starts at the Raleigh Room of the Hotel Warwick, N. Y., Friday (4).

'So. Pacific' Perpetuity

Minneapolis, May 1. Continuation of "South Pacific" as the No. 1 bestselling record album here for nearly two years means that phonograph owners play it so much they wear out the records and become repeat purchasers because they still want to hear the numbers and have it in their collection. That's the opinion of local record and phonograph shop owners.

That it should still lead all albums in sales here after such a long stretch is considered remarkable, record dealers point out.

NLRB, Phila. Orch Ruling to Affect Traveling Bands

Washington, May 1.

Every name traveling band in the country may find its labor relations under the jurisdiction of the National Labor Relations Board, on the basis of an NLRB trial examiner's report issued last week.

The examiner sat on a case involving the Philadelphia Orchestra. He found that the orch was in interstate commerce within the meaning of the law because during its 1948-49 season (about which the case deals), it gave 59 concerts in states other than Pennsylvania; received \$252,000 from these concerts; got \$20,000 from radio network performances, and \$160,000 from the sale of its records.

Based on this yardstick, most big traveling bands are also in "interstate commerce." They, too, play in various states, they get a large part of their income from recordings and some of them play radio networks.

The Philadelphia case involved the discharge of Clarence O. Karella, a tuba player. He claimed his contract was not renewed because the Philadelphia chapter of the American Federation of Musicians cracked down on him. Philadelphia local objected because Karella signed a contract with the orchestra before obtaining a transfer of his membership from Chicago.

The NLRB examiner found that the union had put the squeeze on him, but held that failure to renew his contract was not due to that. Hence the examiner cleared the orchestra management. Case is still to be acted upon by the Labor Board, itself. However, the Board normally upholds the findings of its trial examiners.

Lanza Sets Omaha Mark With \$17,950 One-Nighter

Omaha, May 1.

Mario Lanza one-nighter was a sensation at Ak-Sar-Ben Coliseum last Wednesday (25). Net gross was a socko \$17,950, for a new Coliseum record for a one-nighter. Top was \$3.60 and there were 9,500 people in the arena.

Turner, McGee Pacted

Expanding its roster of rhythm and blues names, Atlantic Records has pacted Joe Turner, blues vocalist, to a long-term. Turner heads out on a string of one-nights in the midwest May 21.

The diskery also repacted Stick McGee, guitarist and exponent of "country blues" singing.

Virginia Haskins, N. Y. City Opera Co. soprano, has been signed for lead roles by the Central City Opera Assn. in Central City, Colo., this summer.

DISK EXPLOSION ON JUMPING GUN

The problem of release-date jumping on new tunes, a longtime thorn in publisher-diskery relations, exploded last week with a surprise impact that may upset the pattern of the music industry's operations for an indefinite period. Columbia Records prexy Jim Conkling hit the fuse to the blowoff by announcing that his company would no longer pay attention to publishers' release dates except in special cases involving film scores.

Conkling's move came in the wake of Decca's issuance of "Mister and Mississippis" a couple of weeks ago despite a May 12 release date set by Shapiro-Bernstein Music, the tune's publishers. Columbia was particularly burned by Decca's jumping since it had waxed the tune more than a month ago with Gene Autry but had kept the side on ice at S-B's request.

Conkling's instructions to his staff to ignore release dates was motivated by the apparent inability of the pubs to guarantee that all platter companies would abide by them. In the case of "Mississippis," S-B execs made a special effort to block the tune from the market by working out a legal form designed to prevent any diskery from hitting the airwaves or the retail counters before May 12. This effort, however, failed to accomplish its purpose.

That Col's policy will be adopted by other platter companies, whether openly or tacitly, is a foregone conclusion since release dates can be operative only if all companies agree to observe them. Although violations of release dates have been common to all diskeries at one time or another, the effect of Conkling's announcement is seen as ripping the practice wide open with the exceptional breach now becoming the rule.

See Chaotic Situation

Trade execs foresee a chaotic situation among the pubs if the re-

(Continued on page 57)

Several Pubs Move to Protect Release Dates

Several major publishers are planning to take drastic steps shortly to protect their release dates, following last week's defection by Columbia Records prexy Jim Conkling. Although the procedure has not been fully worked out, it's expected that the full power of the copyright law will be invoked, if necessary, plus slapping of iron-clad restrictions on performances via the American Society of Composers, Authors and Publishers.

Under the copyright law, pubs have the right to approve any arrangement made of their tune by a user, and this right may be employed to halt premature releases by the diskeries. Up to the present, it has been regular practice for the pubs to waive their rights to approve the arrangements in return for the diskery's agreement to abide by the publishers' conditions, including the release date. Pubs can also insist that ASCAP revoke the licenses of radio stations using restricted tunes without special permission.

It's expected that any move in this direction will be made jointly by several major publishers to lend added weight. Several record company execs indicated they would welcome such a move by the publishers in order to reestablish order in the industry. Without release dates to go by, diskeries would be forced to pump wax onto the market at a tremendous pace in order to keep pace with the competition.

Small Indie Waxeries, With Several Advantages, Create Threat to Majors

Maybe

Redd Evans, head of Jefferson Music, has a followup to the two current hit pops, "If" and "Unless."
His new tune is titled "But."

Chappell Gets Competish On Legit Musicals

Invading a field formerly wrapped up by the Chappell music combine, a flock of other publishers are now bidding for and obtaining publication rights to Broadway legit musical scores. Move to contest Chappell's power on Broadway has been cued in the last couple of years by the readiness of show producers to shop around for the best deal from publishers. In many cases, pubs have been putting up advance coin for the production to get the rights.

Lou Levy, head of Leeds Music, became the latest pub to enter the show tune field with his picking up of the rights to "Seventeen," the adaptation of the Booth Tarkington novel with a score by Walter Kent and Kim Gannon. It's Levy's first stab in this field. RCA Victor, which put up some of the coin for the production, of which Milton Berle is co-producer, is slated to do the original-cast album shortly after the show opens in N. Y. June 18.

E. H. Morris, at the same time, obtained the rights to "Two on the Aisle," the Arthur Lesser production with a score by Betty Comden, Adolph Green and Jule Styne. In the last couple of years, the Morris firm has become an important factor in the legit musical fields, having previously inked deals for the Frank Loesser score of "Guys and Dolls" and the Hugh Martin score for "Make a Wish."

Decca and Victor are currently dickering with Loesser for rights to wax the original-cast album on "Aisle." The musical, which is set for a New Haven preem Jun 4, will star Bert Lahr and Delores Gray.

Chappell's power in the legit musical field is still predicated on its exclusive contracts with the top writers in the field such as Richard Rodgers & Oscar Hammerstein 2d and Cole Porter.

Coast AFM Crackdown On Free Rehearsals

Hollywood, May 1.

Orch leaders who have been throwing in a free rehearsal with casual dance engagements are due for a dressing down by their union. Situation, which has come to the attention of Local 47, American Federation of Musicians, breaches a ruling on union's books for past 10 years forbidding free rehearsal sessions for casuals.

Leaders caught donating free rehearsals will be brought before local's trial board, which can impose fines or suspension penalties.

Ives Gets Music Post

Folk singer Burl Ives was named head of the folk music department of the Music Research Foundation last week.

Foundation is currently expanding its program of developing music as a therapeutic aid in the field of medicine and psychiatry by awarding fellowships for further study in conjunction with affiliated hospitals, universities and other medical and psychiatric channels.

Major disk companies are once again facing a competitive threat from a number of small indie waxeries which are pressing cut-price singles and albums. Latter product is currently getting a ride in chain and department stores, with the price differential playing a big factor in the merchandising.

Small diskeries with cut-price lines are operating with several production advantages over the majors, enabling them to sell their lines at a lower cost. Instead of the statutory 2c-a-side royalty on standard-priced disks, cheaper-priced disks get rates from a 1/2c. to 3/4c. less. More importantly, the low-priced-diskeries don't have to pay artist royalties, ranging around 5% of the retail price for the majors. Small indies generally employ no-name talent and musicians who work for flat fees.

Another competitive irritant to the majors are the less-reputable waxeries which don't pay any publisher royalties (unless they are caught) or which engage in outright dubbing of hit disks. Flagrant example of the latter was recently spotlighted in a minor label's release of two sides with Frank Sinatra and the Axel Stordahl Orch. This has been a recurrent practice by shady operators whose floating maneuvers prevent their apprehension.

Harry Fox, publishers' agent has moved to block the operation of the royalty-skippers and the bootleggers by a thorough polking of the diskery field. Major recording execs are also enlisting cooperation of the American Federation of Musicians, which also has a stake in a legitimate disk operation. Many of these smaller companies have been consistently delinquent in making the 3% payments to the Music Performance Trust Fund and have been put on the union unfair list. They usually crop up, however, under different labels.

Back-to-Swing Gets Col Push Via Disk Sessions With B.G.

Promoting the back-to-swing movement, Columbia Records is holding several recording sessions with Benny Goodman and a full-sized orch. It's the first time in several years that Goodman has worked in front of a big band, his recent stints having been as a soloist or with small combos.

Sides currently being made by Goodman will be based on a flock of Fletcher Henderson arrangements which were written between 1938 and 1940 but not heretofore used. Henderson, who was on Goodman's payroll during the heyday of the swing era 12 years ago as an arranger, is still critically ill in his Harlem home.

Liebertson to Europe On Scouting Trip

Goddard Liebertson, Columbia Records exec vice-prexy, shipped out on the Queen Mary yesterday (Tues.) for a seven-week business trip through Europe. He'll o.o. longhair artists and repertory operations in London, Paris, Rome, Berlin and Vienna.

While in London, Liebertson will confer with Leonard Smith, head of Columbia Gramophone, the U. S. company's British affiliate, on plans for the second Pablo Casals festival to be held in the south of France this summer. Smith will pilot the waxing chores on this assignment.

Waldorf Sets Carle

Deal for Frankie Carle Orch to play the Starlight Roof of the Hotel Waldorf-Astoria, N. Y., has been finalized by Joe Glaser's Associated Booking Corp.

Carle starts June 28 for four weeks.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Vaughn Monroe Orch: "Old Soldiers Never Die" - "Love and Devotion" (Victor). Wax sweepstakes on "Old Soldiers" is off to terrific start with virtually every major diskery having or prepping sides of the General Douglas MacArthur-inspired tune. Victor has come up with a strong pop version, this cut being enhanced by a well-conceived, modern GI lyric which is virilely baritone by Monroe and a chorus against a marching beat. Aside from the controversial interest, "Soldiers" shapes up as solid number which, parlayed with the ballyhoo, should zoom into the bestseller lists. Capitol Records' entry, with Jimmy Wakely vocally a more sombre lyric, opens strikingly with the concluding section from MacArthur's Congressional address where the song is mentioned. It's an ingenious commercial gimmick that should help snare a substantial sector of the market. Gene Autry's slice for Columbia is a simple patriotic rendition with spoken passages dedicated to MacArthur inserted between the repeated two-line chorus. On the Victor reverse, Monroe neatly handles a cute Ozark-flavored number.

Jo Stafford - Frankie Laine: "Pretty-Eyed Baby" - "That's the One for Me" (Columbia). This coupling debuts the newest and freshest name duets in the pop field. Miss Stafford is the surprise factor on these sides. Departing from her usual ballad fare, Miss Stafford, paced by Laine's driving style, belts out a couple of hot rhythm numbers which could easily score in the blues and rhythm market as well as in the pop lists. Both sides are set to a bangup tempo and make for sock juke fare. Paul Weston orch backs up.

Arthur Godfrey-Laurie Anders: "I Like the Wide Open Spaces" - "Love Is the Reason" (Columbia). Launched on Ken Murray's video show, "Spaces" is a fetching prairie - styled novelty brightly duetted on this side by Miss Anders, from Murray's TV, and Godfrey with clever cowboy-and-Indian background effects. It's a cornball item that could snowball under impetus of the initial reaction. On the reverse, Godfrey joins with the Chordettes and Mariners on an attractive cut of a smart number from the Schwartz-Fields score of "A Tree Grows in Brooklyn." Archie Bleyer orch accomps.

Dinah Shore - Tony Martin: "I Wish, I Wish" - "The Kissing Song" (Victor). A heavy-weight duet on a couple of lightweight tunes. "I Wish" is a pleasing item with a cue tune and lyric but slightly too contrived for more than moderate impact. Martin and Miss Shore blend into a well-balanced team against a novel harpsichord background. Reverse has a lively melody but the lyric is too much kid-stuff. Henri Rene orch backs up solidly.

Bing Crosby: "I Whistle a Happy Tune" - "Getting to Know You" - "Hello Young Lovers" - "Something Wonderful" (Decca). Four tunes from the Rodgers & Hammerstein score of "The King and I" delivered by Crosby in his best relaxed style. "Happy Tune" is the most commercial side, Crosby handling it with casual simplicity. His workover of "Young Lovers" is in a more mellow mood. Other two sides are rendered equally effectively. Victor Young's orch framing the vocals in excellent string arrangements.

Mario Lanza: "My Song, My Love" - "Recondita Armonia" (Victor). "My Song" is tailored for Lanza's operatic-styled pipes. Tune may lack the pop power of "Be My Love" but should get plenty of spins from the Lanza partisans. Flip is a straight operatic aria from "La Tosca," the tenor delivering impressively. Ray Sinatra orch furnishes symph backgrounds.

Vocals of Walker Schumann: "Dreams" - "Halls of Ivy" (Capitol). This mixed chorus gets a distinctive sound on wax. Group is particularly effective on the oldie, "Dreams," with a trumpet solo by Andy Seeman providing a vivid contrast to contrived harmonies. Side has a strong potential. Reverse is a neat rendition of the alma mater college tune.

Phil Harris-Allice Faye: "The Letter" - "Possibilities" (Victor). "Letter" is a clever special-material number for this husband-and-wife team. Harris carries assignment with neat support from Miss Faye vocally in a number of accents from Irish to hillbilly. On the bottom deck, Harris socks across the sharp lyric of "Possibilities." Walker Scharf batons.

Album Reviews

Dinah Shore - Patrice Munsel-Tony Martin-Robert Merrill: "The King and I" (Victor). This lineup of top Victor pop and Red Seal talent is challenging the original-cast album on the Rodgers & Hammerstein play by Decca. This is a first-rate 10-sided package covering the show's ballads and two special material tunes. Latter include Patrice Munsel's superb delivery of "My Lord and Master" and Robert Merrill's rendition of "A Puzzlement." Miss Munsel also handles "Something Wonderful" solo and duets with Tony Martin in nifty versions of "We Kiss in the Shadow" and "I Have Dreamed." Dinah Shore scores on "I Whistle a Happy Tune," "Hello Young Lovers" and "Getting to Know You," and teams with Merrill on a rich cut of "Shall We Dance." Al Goodman and Henri Rene orchs handle the backgrounds in tasteful style.

"Erroll Garner Gems" (Columbia). This long-play set is a followup to Garner's "Piano Moods" album for Columbia a couple of months ago and once again showcases this young Negro pianist as one of the most talented jazz keyboard artists in the business. This collection is a reprise of Garner's past hits in new performances. Garner's style, which ranges from tight rhythmic patterns to rich sound cascades, is exercised on such numbers as "The Way You Look Tonight," "Play, Piano, Play," "Laura," "Body and Soul" and other standards. John Simmons on bass and Shadow Wilson on drums furnish flawless accompaniment.

Platter Pointers

The Chordettes, vocal group on the Arthur Godfrey show, have a fine sequel to their first "Harmony Time" album for Columbia, their second set featuring such numbers as "Runnin' Wild," "Alice Blue Gown" and other vocal standards. . . . Two more sides on "Rose, Rose I Love You" with Gordon Jenkins orch and chorus, Clee Hutton soloing, giving the number a highly interesting treatment for Decca while Lou Diamond and the Wanderers have a fair cut for Capitol. . . . Sarah Vaughan delivers with usual effectiveness on "These Things I Offer You" (Columbia).

Richard Haynes and Roberta Quinlan brightly handle the score of Walt Disney's "Alice in Wonderland" pic in a solid album by Mercury. . . . Spike Jones comes up with another cute side, "My Daddy Is a General to Me" (Victor). . . . Peggy Lee delivers a snappy Calypso tune in "It Never Happens to Me" (Capitol), which should rate plenty of spins.

Best British Sheet Sellers

(Week ending April 21)
London, April 24.
Mockin' Bird Hill... Southern
Tennessee Waltz... Clinephonic
Roving Kind... Leeds
My Heart Cries... Morris
Rose I Love You... Sterling
Be My Love... F.D. & H.
Pettie Waltz... Leeds
September Song... Sterling
If... Lennox
God Bless You... Unit
Sparrow in Treetop Clinephonic
I'll Always Love You Victor

Second 12

Mary Rose... Magna
In English Garden... Sun
Penny a Kiss... Leeds
Canoe Up River... Leeds
Nevertheless... Chappell
Da Dim Da Dom... Maurice
Shotgun Boogie... Connelly
So In Love... Chappell
Patricia... New World
Tipperary Samba... Reine
Beloved Be Faithful... Pickwick
Ferry Boat Inn... Connelly

Harbach Again Elected by ASCAP

Otto A. Harbach was reelected president of the American Society of Composers, Authors and Publishers at the Society's board meeting last week. When elected to his initial term as pres last year, Harbach broke a deadlock between writers and publishers over the presidential candidacy. At that time the 78-year-old lyricist indicated that he might resign the post after one or two years.

Only change in the Society's officers was the election of Paul Cunningham as secretary, replacing George W. Meyer, who declined the renomination.

Meantime nominees for ASCAP's board of elections were also named last week, with voting scheduled via mailed ballots this week. For publishers, nominees included Joe Santly, Charles Lang, Charles H. Hansen, Ben Bloom, Herbert Coleman and Willard Sniffin. Pubs renominated none of the incumbent appeals board members. Writer nominees included Abel Baer, John Redmond, Milton Ager, Walter Bishop, Alex Kramer, Arthur Altman, Douglas Moore, Philip James and Jacques Wolfe. Appeals board comprises six members, divided equally between writers and pubs.

Sammy Kaye Heads Fund Music. The Greater New York Fund launched its 14th annual drive yesterday (Tues.) and appointed orchestra leader Sammy Kaye honorary chairman of the music division.

Art Ford Succeeds in One-Man Drive To Crack 'Curtain' Vs. Foreign Tunes

Reisman Back to Baton

Vet maestro Leo Reisman is reforming a band after an absence of several years. He opens May 10 at the Mayfair Room of the Blackstone Hotel, Chicago, with an eight-piece crew.

He's being handled by the Leonard Green Agency.

See Writers Acting Quickly on Payoff With Election Over

Intermittent talks by the writers' committee of the American Society of Composers, Authors and Publishers, on revision of the 60-20-20 distribution system, are skedded to resume again later this week with likelihood that a definite move will be made shortly. Committee has been holding sessions on and off since last October, when the new payoff plan went into effect, but as yet has failed to come up with a series of acceptable amendments.

It's expected, however, that with ASCAP's annual election having returned the administration into office, the writer committee now will act more quickly, despite anticipated squawks from the opposition group. The writer group approves a system of payoff in which a non-objective category, such as availability, would be a major factor. The opposition group, led by Redd Evans and Pinky Herman, wants retention of the 60-20-20 plan with modifications in the method of seniority weighting in the 20% bracket.

L. Wolfe Gilbert and Ned Washington, Coast writer reps, are heading to N. Y. for the talks. Any final decision will have to be approved by the Department of Justice under terms of the Federal antitrust consent decree.

Lawrence's Campus Dates

Elliot Lawrence orch tees off on a campus kick Friday (4) which will bring the band into eight colleges within the next four weeks. With agency men scrambling for prom bookings, a major source of band revenue, the Lawrence crew snared a hefty portion of the eastern college trade with future dates at Amherst, Harvard, U. of New Hampshire, Cornell and Xavier College, among others.

Vern Chriss has replaced Danny Ricardo as vocalist with the band.

In face of the hesitancy shown by U. S. publishers in handling tunes originating in European countries, other than England, Art Ford, WNEW, N. Y., disk jockey, has succeeded in a virtual one-man campaign to crack the Tin Pan Alley curtain against foreign numbers. Since 1947, pubs generally have been giving Ford credit for introducing numerous overseas hits via his persistent plugging on his local all-night show.

Following a trip to the Continent in 1947 to scout tunes and talent, Ford toted back 26 French tunes, of which about one-quarter landed in the U. S. hit lists after adaptations of the lyrics. Among the tunes picked up by American pubs on Ford's say-so in recent years have been "Beyond the Sea," "La Vie En Rose," "Comme Ci Comme Ca," "All My Love" and "Autumn Leaves," among others.

Ford is continuing to engage in a unique operation for a disk jockey with his "exclusive previews" of foreign pops. Currently, he has one rep in Rome, another in England and three in Paris tipping him off on the likeliest European entries. Overseas diskeries cooperate by fast shipping of the platters to Ford for showcasing in the U. S. Ford, incidentally, gets no cuts from the publishers on any of the tunes he has launched.

Although more receptive to the overseas pops, U. S. pubs are still reluctant to latch onto such tunes because of the myriad complications involved. What is usually a two-way split between publisher and writer on an American tune becomes a four-way split on foreign numbers.

In addition to paying royalties to the American lyricist, the U. S. pubs must also share performance and mechanical rights on a 50-50 basis with the original foreign pubs. Unless a song is a big hit, the return for the U. S. pub on a foreign tune is small. That doesn't go for English tunes, since there is no need for the lyric adaptation.

Bob Crosby Exits Coral, Joins Cap

Hollywood, May 1.

Following a wrangle with Coral Records execs about alleged lack of promotion, Bob Crosby exited the Decca subsid over last weekend and joined Capitol Records' artists roster. Singer-batoneer squawked to Decca prexy Milton R. Rackmil about his exploitation with the upshot that Rackmil gave Crosby a release from a pact that had 16 more months to go.

Crosby's Capitol deal includes a 5% royalty, standard top royalty in the trade. At Coral, he had been receiving 3%. The vocalist-band-leader will slice his first sides for Capitol next Monday (7). Cap deal also calls for Crosby to make a Christmas album late in the summer—a stunt like singer's brother, Bing, for Decca last year. Also in the works is a plan to record Crosby with daughter Cathy on an exploitation platter similar to the sides turned out for Decca by Bing and his son Gary.

T. D. Drops Rio Date When Guarantee Coin Isn't Deposited in N. Y.

Negotiations to bring the Tommy Dorsey orch to Brazil for eight weeks came to halt last week when th: Rio de Janeiro promoters failed to deposit the necessary coin in New York by the deadline set by the bandleader. Deal called for the Dorsey band to leave for Rio on May 6 if the guarantee had been deposited in a New York bank.

Dorsey, who is currently touring the southwest, will open his Casino Gardens in Santa Monica, Cal., the last week in May, which will be followed by a string on one-nights along the Coast.

VARIETY

10 Best Sellers on Coin-Machines

Week of April 28

- | | |
|--|----------------------------------|
| 1. MOCKIN' BIRD HILL (7) (Southern)..... | Les Paul-Mary Ford... Capitol |
| 2. HOW HIGH THE MOON (3) (Chappell)..... | Patti Page... Mercury |
| 3. IF (14) (Shapiro-B)..... | Les Paul-Mary Ford... Capitol |
| 4. BE MY LOVE (15) (Miller)..... | Perry Como... Victor |
| 5. WOULD I LOVE YOU (10) (Disney)..... | Billy Eckstine... MGM |
| 6. SPARROW IN THE TREE TOP (7) (Santly-J)..... | Mario Lanza... Victor |
| 7. ON TOP OF OLD SMOKY (1) (Folk-W)..... | Patti Page... Mercury |
| 8. ABA DABA HONEYMOON (10) (Feist)..... | Helen O'Connell... Capitol |
| 9. TENNESSEE WALTZ (22) (Acuff-R)..... | Guy Mitchell-M. Miller Columbia |
| 10. BEAUTIFUL BROWN EYES (3) (American)..... | Bing Crosby-Andrews Sis... Decca |

Second Group

- | | |
|---|---------------------------------|
| I APOLOGIZE (Crawford)..... | Weavers... Decca |
| METRO POLKA (Forrest)..... | D. Reynolds-C. Carpenter MGM |
| SHENANDOAH WALTZ (Acuff-R)..... | Patti Page... Mercury |
| WHEN YOU AND I WERE YOUNG MAGGIE BLUES (Mills)..... | Rosemary Clooney... Columbia |
| MY HEART CRIES FOR YOU (17) (Massey)..... | |
| HOT CANARY (Leeds)..... | Billy Eckstine... MGM |
| TOO YOUNG (Jefferson)..... | Frankie Laine... Mercury |
| SOUND OFF (Shapiro-B)..... | Dinning Sis... Capitol |
| NEVER BEEN KISSED (Paxton)..... | Bing-Gary Crosby... Decca |
| YOU'RE JUST IN LOVE (10) (Berlin)..... | Guy Mitchell-M. Miller Columbia |
| THE ROVING KIND (10) (Hollis)..... | Vic Damone... Mercury |
| PENNY A KISS (6) (Shapiro-B)..... | Florian ZaBach... Decca |
| SHOTGUN BOOGIE (Century)..... | Nat "King" Cole... Capitol |
| SO LONG (7) (Folk-W)..... | Vaughn Monroe... Victor |
| BRING BACK THE THRILL (Maypole)..... | Freddy Martin... Victor |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

CUGIE'S U.S. 1-NITERS AFTER S. AMERICA TOUR

Xavier Cugat orch arrived in Miami Thursday (26) after a tour of South America. Currently on a string of one-niters in the south, orch opens at the Hotel Waldorf-Astoria, N. Y., May 31.

Band is also set for a five-week stint on DuMont TV's "Cavalcade of Bands" beginning May 29.

Patti Page returns to Tulsa June 29 to sing at the wedding of her sister, Peggy Allen Fowler. Patti's real name is Clara Ann Fowler.

Top Songs on TV

Week of April 29-30
(Alphabetically Listed)

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Aba Daba Honeymoon...Feist
I Apologize...Crawford
If...Shapiro-B
Mockin' Bird Hill...Southern
Would I Love You...Disney

5 Top Standards

Be A Clown...Chappell
Chinatown...Remick
Anything But Love Baby...Mills
There'll Be A Hot Time Marks
When You're Smiling...Mills

Singer Marion Morgan

Signed by M-G Disks

Songstress Marion Morgan was inked to a term pact by M-G-M Records last week. Formerly with the Harry James orch, Miss Morgan recently won a vocalist contest sponsored by WMGM, N. Y., indie radio station.

Diskey also inked singer Marjorie Garretson to a long-term contract. Deal was set by Harold Lane, M-G-M Minneapolis distributor.

Decca Records picked up its option on vocalist Eileen Wilson last week.

Songs With Largest Radio Audience

Survey Week of April 29-30, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny a Kiss	Shapiro-B
Aba Daba Honeymoon—"Two Weeks—With Love"	Feist
Always You	St. Nicholas
Be My Love—"Toast of New Orleans"	Miller
Beautiful Brown Eyes	American
Dear Dear Dear	Goday
Destination Moon	Fisher
Hot Canary	Leeds
How High The Moon	Chappell
I Apologize	Crawford
I Love the Way You Say Goodnight	Remick
I Whistle a Happy Tune—"The King and I"	Williamson
If	Shapiro-B
I'll Never Know Why	BVC
I'm Late—"Alice in Wonderland"	Disney
It's a Lovely Day Today—"Call Me Madam"	Berlin
Loveliest Night of the Year—"The Great Caruso"	Robbins
Make the Man Love Me—"Tree Grows in B'klyn"	T. B. Harms
May the Good Lord Bless and Keep You	Pickwick
Mockin' Bird Hill	Southern
My Heart Cries For You	Massey
No One But You	Harms
On Top Of Old Smoky	Folkways
Roving Kind	Hollis
Sparrow In the Tree Top	Santly-J
Too Late Now—"Royal Wedding"	Feist
When You and I Were Young Maggie Blues	Mills
Where the Red Roses Grow	Famous
Would I Love You	Disney
You and Your Beautiful Eyes—"War With Army"	Paramount
You Can't Tell a Lie To Your Heart	Sanson
You're Just in Love—"Call Me Madam"	Berlin

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Alice in Wonderland—"Alice in Wonderland"	Disney
Any Town Is Paris	Burke-VH
Beautiful Madness	Advanced
Down in Nashville, Tennessee	Witmark
Down the Trail of Achin' Hearts	Galileo
Faithful	ABC
I Love You Much Too Much	Leeds
It Is No Secret	Duchess
Jalopy Song	Regent
Lonesome Gal	Morris
My Lost Melody	Pickwick
My Prayer	Shapiro-B
Never Been Kissed	Paxton
Once Upon a Nickel	Valando
Pretty Little Bells	Republic
Syncopated Clock	Mills
Tennessee Waltz	Acuff-R
Tonight Be Tender To Me	Life
Too Young	Jefferson
What Will I Tell My Heart	Ivy
When Our Country Was Born	Life

† Filmmusical. * Legit musical.

YOUR FIRST IMPORTANT SUMMER SONG!

'CAUSE I LOVE YOU

Chorus (with a lift)

All day long life's a song, just can't do an-y wrong 'Cause I Love You.

Just a glance when we dance and I fall in a trance 'Cause I Love You.

It's like float-ing on air with no wor-ry or care; I'm in heav-en, en-chant-ed, I swear. — You make fear dis-ap-pear when I feel you are near 'Cause I Love You.

What a won-der-ful thrill 'Cause I know that I will al-ways love you. It may not be new but, be-lieve me, it's true when I say, "I love you, I love you." All day long life's a song just can't do an-y wrong all be-cause I love you. All day you.

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2 GREAT RECORDINGS!

DINAH SHORE

Orchestra and Chorus
Directed by Henri Rene
RCA VICTOR

EDITH PIAF

Orchestra and Chorus
Directed by Robert Chauvigny
COLUMBIA

MORE COMING!

HOLLIS MUSIC Inc. 129 West 52nd Street, New York City 19, N. Y.

PLUGGERS, PUBS MEET ON WELFARE FUND

A committee representing the Music Publishers Contact Employees union met in N. Y. yesterday (Tues.) with members of the Music Publishers Protective Assn. to formulate plans for establishing a songpluggers welfare and pension fund.

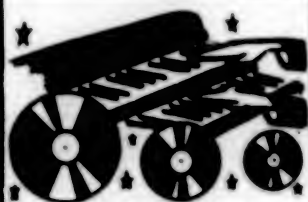
Terms of the recent pact between MPCE and MPPA called for fund to be set up pending discussion between the two groups. Leo Diston, of Williamson Music, headed the pension committee for the contactmen, and Abe Olman, of the Big Three; Jack Bregman, of Bregman, Vocco & Conn. and Louis Bernstein, of Shapiro-Bernstein, represented the publishers.

Paul Kapp Co. Snares 100

Copyrights From Ballard

General Music, headed by Paul Kapp, is taking over about 100 copyrights from the Pat Ballard music firm in a deal inked last week in N. Y. Catalog, which includes many oldies used by vet vaure performers, will be reactivated by Kapp.

Previously, E. H. Morris took over Ballard's catalog of 20 juve songs, which are slated for syndicate store release this fall on wax. Ballard recently reteamed with his old collaborator, Charles Henderson, a video producer, their first tune being a folk number, "Be Quiet, Kind and Gentle."



Columbia Records

**KEN
GRIFFIN**

Currently
HOMES SHOW, Duluth

Direction: MILO STELY
Mutual Entertainment Agency
303 N. Wabash, Chicago 1, Ill.

PROGRAM

IF I HAD A DOZEN
HEARTS
THE HIT BALLAD
Paul Francis Webster

**STEWART BARR
Baritone**

EVERYONE'S LISTENING TO...

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics
MILLS MUSIC, INC. 1619 Broadway, New York 19

Like his unforgettable coupling of **SOME ENCHANTED EVENING** and **BALI HAI** (also on one record)

Como again captures the magic of **RODGERS AND HAMMERSTEIN'S** music.

THE TWO TOP SONGS FROM **The King and I**



20-4112
47-4112

**RCA VICTOR
Records**

Inside Orchestras—Music

Winding up its recent window-display contest aimed to hype cooperation between disk dealers and local pic exhibs, M-G-M Records shelled out prize money to winners last week. Top award, \$100, went to Paul Schmitt, of the Schmitt Music Co., Minneapolis, who cooperated with Don Alexander, of the Minnesota Amus. Co., theatre chain in that city, on the joint display. Stunt was used to promote Metro's film musical, "Pagan Love Song," and the M-G-M soundtrack album. Contest will be repeated by diskery again for the forthcoming Metro film musical, "Showboat."

Tommy Dorsey's new Decca release of the oldie, "Diane," was deliberately formatted by the diskery's execs to resemble T. D.'s alltime hit, "Marie," which has sold over 4,000,000 copies since it was issued in 1938. Nearly identical band arrangement was used on "Diane," with the vocalist on the "Marie" side, Jack Leonard, also working on the "Diane" date. Leonard was working one-niter dates in the midwest as a single when he was called to work again with the Dorsey band.

First all-inclusive catalog of comedy songs of the last three decades, designed as an aid to vaude, nitery and radio talent, has been published by Ring's, Hollywood bookstore which specializes in show biz material only. Booklet contains 1,600 titles and lists songwriter, publisher, date and—where available—name of the artist who first introduced the ditty. Similar catalogs now are being prepared to cover such fields as blues songs, minstrel songs, etc., from 1820 to the present.

On the Upbeat

New York

Lenny Herman orch opens Hotel Edison, N. Y., May 28 for five months... George Atwood, former bass player with Kay Carter's Texas band, joined Gene Krupa orch... Mel Tormé opened at Olympia Theatre, Miami, yesterday (1) for week... Nat "King"

Cole and Trio into Chubby's, Camden, N. J., May 7 for week... Hank Sylvers, radio musical director, forming rhythm quintet... Gene Krupa ooch booked into Prom Ballroom, St. Paul, Minn., May 10 for four days... Ella Fitzgerald into Birdland, N. Y., May 10 for two weeks... Tommy Dorsey orch plays one-niter at Trocadero, in upper Manhattan



Record Report

"DISK OF THE WEEK"
BILLBOARD PICK
● **JEZEBEL (BMI)**—"Frankie Laine's first disk on the Columbia label (39347) is a smash," says Cash Box. "Is bound to sweep the country with the dynamic interpretation it gets here." Billboard makes it a "pick" and figures it "certain" to hit. Meanwhile other versions—Alexander Brothers (Mer. 5622) and Allen Greene (Mer. 5622)—do more than justice to this tune which has all the earmarks of success.

● **IT NEVER HAPPEN' TO ME (Hollis)**—Peggy Lee (Cap. 1513) will ride high on this disk, an exciting Latin-flavored ditty that can't fail to catch on. Peggy gets the perfect background via Sid Feller's conducting.

STANDS OUT
● **KENTUCKY WALTZ (Peer)**—Rosemary Clooney (Col. 39333) moves this folk item into the pop class with an outstanding rendition. Watch it go!

STRONG BALLAD
● **A LOVE LIKE YOURS (BMI)** — Tony Fontane (Mer. 5611) is moving to the fore with his version of this strong ballad. Both tune and singer at their best.

SURE BET
● **I LOVE THOSE WIDE OPEN SPACES (Belmar)** — Terri McRae raves are circulating over this tune even before records are out. Arthur Godfrey with Laurie Anders (Col. 39404) do a sensational job. Art Lund's (MGM 10978) release is also top-notch. Ditty was inspired by the running tag line on the Ken Murray TV show. Will be big!

LIKELY NOVELTY
● **DONKEY SONG (HEE-UH HAW-UH) (Tanz)** — Up and coming novelty that shows possibilities. Waxed by Ziggy Talent (Vic. 20-4118) and Sugar Chile Robinson (Cap. 1526).

IN DEMAND
● **IS MY POP IN THERE? (Goday)**—Another Louis Jordan (Dec. 27547) smash. But equally in demand is the Ivory Joe Hunter (MGM 10963) version. Both disks are tops.

IMPRESSIVE
● **THEME FOR JOHN AND MARCIA (Century)** — A truly fine and exceptional instrumental done with great musical finesse is this disk by Frank DeVol (Cap. 1460).

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending April 28

National Rating

This Last wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, R. N. Hoyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grosman Music	TOTAL POINTS
1	1	"Mockin' Bird Hill" (Southern)	1	1	1	1	1	1	1	2	2	1	1	1	118
2	2	"If" (Shapiro-B)	7	4	2	3	4	2	4	5	1	3	2	84	
3	6	"On Top of Old Smoky" (Folk-W)	2	5	3			9	2	2		1	8	5	62
4	4	"It Is No Secret" (Duchess)	4	3	6	9	2				9	4	3	48	
5	5	"Be My Love" (Miller)			5	6	7	5	7	4	4		5	10	46
6	7	"Aba Daba Honeymoon" (Feist)		6	8	5	3	6		7	3			8	42
7	3	"Would I Love You" (Disney)	10	7		2	8	3	5	3					39
8	11	"May Lord Bless You" (Pickwick)	8		4	4	6	7		9	8	8			34
9	9	"Beautiful Brown Eyes" (Amer.)	5	8	10				3	10		3		6	32
10	8	"Sparrow Tree Top" (Santly-J)	9	2	7		10	10			7		2		30
11	13	"Too Young" (Jefferson)		3					10			4	7	4	27
12	10	"Tennessee Waltz" (Acuff-R)	6	9	9	8	5	4							25
13		"I Apologize" (Crawford)		10				9		6	8		6	7	20
14	12	"You're Just in Love" (Berlin)						8			5				9
15		"Syncopated Clock" (Mills)										5			6

Friday (4) ... Bert Haber named contactman for Show Tunes, Inc., by Ted Mack.

Chicago

Johnny Long band opens at Trocadero, Henderson, Ky., May 18 for one week, follows with one-niter at Melody Mill, Chi., May 25, then opens four-day stand at Prom, St. Paul, May 31... Tower Records switched distrib from Jimmie Martin to Monroe Pando... Louis Jordan, packing 14 men, opened at Silhouette, Chi. Sun. (29) for eight days... Mills Bros, set for Chicago Theatre May 4 for two weeks, then follow at Trocadero, Henderson, Ky., May 25 for two weeks... Ailing songwriter Egbert Van Alstyne back in town from Florida... Page Cavanaugh Trio into Zanzibar, Denver, May 14 for two weeks... Larry Faith band gets return shot at Melody Mill this summer, but no date's set... Nitery-originated deejay show from Vine Gardens folds this week, ousting spinner John McCormick... Victor upped Don Clemens to ad manager last week, and Rank Lashmet to instrument sales head... Dick Courtenay out of Army and into deejay slot on WAAF... Tony Pastor into Latin Quarter, Kansas City, May 14 for one week, then to Lakeside Park, Denver, May 24 for two weeks... Ray Robbins band signed for Melody Mill, Chi., May 2, indef... Clyde McCoy to Orpheum Theatre, Omaha, May 18 for one week, then to Loew's Kansas City, May 25 for four days, and follows at Loew's State, Memphis, May 31, for one week... Sharkey Bonano to Colonial Tavern, Toronto, May 14 for two weeks... George Shearing set at Flame, St. Paul, May 31 for one week... Harry Ranch into Bingo Club, Las Vegas, May 16 for two weeks... Ivory Joe Hunter plays Riviera Club, St. Louis, May 19 for one week.

Pittsburgh

Henry Jerome's band follows Jimmy Palmer into Bill Green's on Friday (4)... George Ferron is new vocalist with Maurice Spitalny's dance orch. He graduated from the Carnegie Tech drama school in 1949 and was featured, as George Fieldman, in Playhouse revue, "Of All Things," two seasons ago... Baron Elliott signed his band to five-year management contract with General Artists Corp... Honey Boy and his Bustin' Bees have checked back into Duffy's Tavern for indefinite stay. They've been out on the road for several months... Dave Betcher replaced Jean Dixon at the organ in Bill Green's Cocktail Lounge... Carmen Camp's band into Club Belvedere for a run... Pat McCauley's unit had its option picked up again at Johnny Brown's Club... With end of season at Casino Theatre, Luke Riley, who heads pit band there, is going jobbing with a small combo... Freddie Castle and Charlotte Moser now featured at Horseshoe Bar, which has closed its upstairs room and is now operating the first floor only.

M-G-M Strengthens

Upstate N.Y. Distrib.

In a move to strengthen its Albany distributing area, M-G-M Records split up its Buffalo territory last week. Leonard Smith, M-G-M distributor in Albany, will handle the new accounts. Transfer included 50 accounts formerly serviced by the diskery's Buffalo office.

Doris DuPays, singer, replaces Lynne Bretonn at Jicky Club, N. Y., May 7.

NEW REVIVALS
'DON'T BLAME ME'
'I'M IN THE MOOD FOR LOVE'
Standards by
Jimmy McHugh



BILLY WILLIAMS QUARTET

"PRETTY EYED BABY"

"YOU MADE ME LOVE YOU"

MGM 10967 78 RPM
K 10967 45 RPM

"I WON'T CRY ANYMORE"

"THE GAUCHO SERENADE"

MGM 10928 78 RPM
K 10928 45 RPM

M-G-M RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
April 28

National
Rating

This Last
wk. wk.

Artist, Label, Title

New York—(Davega Stores)
Chicago—(Hudson Ross)
Los Angeles—(Donel's Mus. Shop)
Boston—(Boston Music Co.)
San Francisco—(Sherman-Clay)
Kansas City—(Jenkins Music Co.)
Seattle—(Sherman-Clay)
Detroit—(Grinnell Bros.)
Indianapolis—(Pearson's)
Minneapolis—(Don Leary)
St. Louis—(Ludwig Music House)
Philadelphia—(Wanamaker)

TOTAL
POINTS

1	1	LES PAUL-M. FORD (Capitol)	"How High the Moon"—1451	9	2	2	8	9	2	4	1	1	2	2	88
2	5	PATTI PAGE (Mercury)	"Makin' Bird Mm"—5595	1	6	1	1	1	1	2	1	1	1	1	64
3	2	MARIO LANZA (Victor)	"Be My Love"—10-1507A	8	5	1	4	3	9	7	7	7	4	5	61
4	3	WEAVERS (Decca)	"On Top of Old Smoky"—27515	2	1	3	4	5	10	1	5	1	1	1	57
5	4	PERRY COMO (Victor)	"If"—20-3937	7	3	10	2	3	6	8	3	1	1	1	45
6	5	PATTI PAGE (Mercury)	"Would I Love You"—5571	10	7	2	7	2	6	6	6	6	6	6	42
7	13	NAT "KING" COLE (Capitol)	"Too Young"—1449	9	7	5	6	1	3	35	1	3	35	1	35
8	8	BILLY ECKSTINE (MGM)	"I Apologize"—10003A	5	4	2	2	3	3	30	3	3	30	3	30
9	6	FLORIAN ZABACH (Decca)	"Hot Canary"—27509	4	3	8	10	9	7	25	9	7	25	9	25
10	7	LES PAUL (Capitol)	"Makin' Bird Mm"—1373	3	6	3	21	17	16	15	12	11	11	11	11
11	11	VAUGHN MONROE (Victor)	"Sound Off—30-4113	1	4	17	16	15	12	11	11	11	11	11	11
12	10	LEROY ANDERSON (Decca)	"Syncopated Clock"—40201	3	8	6	16	15	12	11	11	11	11	11	11
13	11	MARIO LANZA (Victor)	"Loveless Night of Year"—10-3300	8	8	9	6	15	12	11	11	11	11	11	11
14	9	REYNOLDS-CARPENTER (MGM)	"Aba Daba Honeymoon"—3282	6	4	12	11	11	11	11	11	11	11	11	11
15A	12	BING-GARY CROSBY (Decca)	"Maggie Blue"—27577	6	3	11	11	11	11	11	11	11	11	11	11
15B	12	G. MITCHELL-M. MILLER (Col.)	"My Heart Cries for You"—39067	7	4	11	11	11	11	11	11	11	11	11	11
16A	13	G. MITCHELL-M. MILLER (Col.)	"Sparrow in the Tree Top"—39190	10	10	10	8	8	9	9	9	9	9	9	9
16B	13	BING-GARY CROSBY (Decca)	"Moonlight Bay"—27577	9	4	9	9	9	9	9	9	9	9	9	9
17A	14	P. COMO-FONTANE SIS. (Victor)	"You're Just in Love"—20-3945A	4	10	8	9	9	9	9	9	9	9	9	9
17B	14	GORDON JENKINS (Decca)	"Would I Love You"—27490	3	8	9	9	9	9	9	9	9	9	9	9

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Victor	5	146	Mercury	2	106
Capitol	3	144	MGM	2	42
Decca	6	126	Columbia	2	20

FIVE TOP ALBUMS

1	2	3	4	5
GUY AND BOLL Broadway Cast Decca DA-825 9-203 DLP-8036	SOUTH PACIFIC Broadway Cast Columbia MM850 ML4180	VOICE OF XTABAY Yma Sumac Capitol CD-244 CC244	LULLABY B'WAY Doris Day Columbia CL6168 C235	GREAT CARUSO Mario Lanza Victor DM-1508 LM-1127 WDM-1508

White's London Cuts

Josh White, currently at Cafe Society Downtown, N. Y., cut 28 sides for British Decca under a limited deal while in London a few weeks ago on his European tour.

Initial sides for U. S. release, which will be handled by London Records, include "Black Girl" and "On Top of Old Smoky."

Snyder Band Robbed Of \$1,500 in Instruments

Chicago, May 1.
Edgewater Beach Hotel dressing rooms were broken into last week and \$1,500 worth of instruments from the Bill Snyder arch, current at the hotel's Marine Room, were carted away.

Release Dates

Continued from page 51

lease date convention is not rehabilitated to its former status, regardless of how shaky that has been. Pubs feed the protection of release dates for orderly scheduling of their plug tunes while giving the diskeries a chance to plan their versions in advance. With such protection, pubs will have the headache of keeping their tunes completely under wraps until they are ready for exploitation. Past experience, however, has shown that leakages are practically unavoidable.

If the present situation gets out of hand, pubs may be forced to resort to legal action to protect their release dates. Previously, the biggest step taken by a publisher was to restrict air performances via the American Society of Composers, Authors and Publishers. This was held to be token remedy, however, since the bulk of the hinterland radio outlets generally ignore ASCAP-restrictions and are not otherwise policed.

Commenting on Conkling's announcement, one trade exec said that "publishers are now reaping the fruits of their weakness in letting the record companies run the music business." In the past, few pubs dared to crack down on release date violations by major diskers out of fear that the platter companies would retaliate by brushing off their subsequent tunes. It's an open industry secret that some pubs have given individual diskers the greenlight to break release dates and then feigned surprise to the rest of the industry.

While the pub weaknesses and nagging are held to be a major factor in undermining the release date setup, an anticipated complete breakdown is likely to compel a strong stand by the pubs. The fact that all diskeries will have to be brought to book will ease the publishers' assignment since no individual disker can claim it's being singled out for the crackdown.

Release date situation over "Mississippi" was brought to a boil several weeks ago when Capitol Records issued a version of the tune to reviewers and disk jockeys. Capitol execs, however, immediately withdrew the disk after S-B informed them of the date restriction.

Conkling's only exception on scrapping release dates involved tunes from film scores but he said that even in this instance, the handling of each tune would be considered according to the merits of the specific situation.

DECCA data

A Great New Combination

THE MILLS BROTHERS and SONNY BURKE

and HIS ORCHESTRA

singing and playing

MISTER AND MISSISSIPPI

and

WONDERFUL, WASN'T IT

Decca 27579 (78 RPM) and
9-27579 (45 RPM)

A Great Interpreter of Inspirational Songs

BILL KENNY of THE INK SPOTS

Together with

THE SONG SPINNERS

singing

HIS EYE IS ON THE SPARROW

and

THE GENTLE CARPENTER OF BETHLEHEM

Decca 14364 (78 RPM) and 9-14364 (45 RPM)

Together for the First Time

ARTIE SHAW'S GRAMERCY FIVE and JUNE HUTTON

playing and singing

MY KINDA LOVE

and

DANCING ON THE CEILING

(He Dances on My Ceiling)

From Musical Production "Evergreen"

Decca 27580 (78 RPM) and
9-27580 (45 RPM)

Single Records 85c each (plus tax)

DECCA RECORDS

America's Fastest
Selling Records!

ABA DABA HONEYMOON

DUKE ELLINGTON-CARLETON CARPENTER
10-0-0
RICHARD HAYES-GITTY HALLIN
Mercury
RICHARD HAYES
SCA Victor
GILBERT BRUCE
Columbia
CLAY SWEENEY-SON FRANCHISE BOYS
Capitol

A Song for Mother's Day IN MOTHER'S ARMS

By L. STEWART BARR
Broadcast Music Inc. Carl Fischer, Inc.
500 5th Ave. N.Y.C. New York City

ACCLAIMED BY THE PRESS!!

BRITAIN
BILLY MARSH
DELFONT, LTD.

Salvador, Tony Martin Decisions Cue Movement for Arbitration Revamp

Various factions, including acts and agents, are now pressing for a revamping of the arbitration setup of the American Guild of Variety Artists. Demand for revision came after two decisions last week which many feel were not in keeping with the evidence presented. One decision, by the N.Y. branch arbitration board, had niter operator Monte Proser absolved from responsibility of playing singer Henri Salvador at La Vie En Rose, N. Y., and the other decision found for the Copacabana, N. Y., against Tony Martin. Board ruled that Martin was to play one week and one two-week option at the Copa, time to be mutually agreeable.

One of the "reforms" now in greatest demand is to ban performers from an arbitration board. Many elements feel that it is unfair for a performer to be put in a spot where he has to rule for or against a prospective employer. The reforms now being sought call for paid exes on the arbitration panels, or "neutral parties."

The Salvador ruling is a result of a complicated set of circumstances in which Proser had to post \$4,400 to cover bond for two weeks of Salvador's salary. Salvador was originally booked to open at La Vie around March 8, but commitments forced his postponement so that he would have played concurrently with Marjane at that spot.

Situation was complicated by the fact that Salvador's manager from Paris denounced Marjane as a collaboratorist and declared that Salvador would not work the bill with her. However, Salvador, who was playing Canadian dates at the time, reversed his manager and stated he would play that spot with Marjane or would solo at the cafe. The AGVA board ruled that Salvador's manager had the right of cancellation, and ordered the \$4,400 security returned. Appeal will be made on this decision.

Martin's case goes back several years when the Copa, at Martin's request, let him out of an engagement earlier than was stipulated by the contract on condition that he make a new deal at a mutually agreeable date. Since then Martin has refused to go back to the Copa, claiming that three shows nightly was too much of a strain on his pipes, and he preferred to play the Riviera, Ft. Lee, N. J., because of the two-show policy there. Board found for the Copa, but only to the extent that it declared that the Jules Podell-Jack Entratter cafe was entitled to only one week on that portion of the contract which he did not play out, plus the first two-week option. Pact originally stipulated six weeks plus several options at two weeks each.

In both cases, proponents of the arbitration "reform" claim that the findings are not based on the evidence presented, but represent a compromise in the case of Martin, and a disregard for the evidence in the case of Salvador.

Celeste Holm's \$2,000 And 35% at La Vie

Celeste Holm, currently starring in "Affairs of State" at the Music Box, N. Y., will get a 35% split of the post-11 p.m. biz when she doubles at Monte Proser's La Vie En Rose, opening May 17. She's in at a \$2,000 guarantee.

Actress is set for the intimate niter through June 7, although she bows out of "State" June 1 and is due back on the Coast in mid-June for film work. June Havoc will replace her in the legier.

Proser is seeking a headliner for the 10 p.m. show. He's currently negotiating with agent Ken Later for the French import, Jacqueline Francois. New lineup will succeed Marjane who has been at La Vie since its opening in March.

Carroll-Jeannes Talent Associates, Inc. chartered to act as agents and managers of entertainers, with offices in New York. Capital stock is 200 shares, no par value.

Omaha Chills Carnies

Omaha, May 1. Omaha, long cool to carnivals, slammed an inhospitable door in the face of the carnies Friday (27). The city parks and recreation commission refused to budge from its policy taken four years ago, namely, no carnivals on city property. Circuses are included. The action was taken despite petitions from influential local groups who favor travelling shows.

This, of course, does not prevent carnivals from seeking private grounds, but the public spots are far better placed and besides, most old private sites have been covered by housing.

Carroll's, H'wood, Fold Proves Cafe Patrons Won't Go for Admission Taps

Temporary closing of Earl Carroll's Theatre-Restaurant, Hollywood, last week, is providing an indication to bonifaces that the day of charging admissions to cafes has passed. Economic conditions, they aver, are such that niteries cannot get such fees plus regular menu tariffs.

Except for very strong attractions, such policies aren't being supported in cafes. It's still possible in a few niteries in Canada, and at the Town Casino, Buffalo, when a potent topiner is on the bill. Otherwise, most night clubs find it impossible to get both an admission fee and a minimum.

In New York, the idea hasn't been working out too well. The major cafes that tried the policy, including the Carnival during Harold Minsky's tenure, found it wouldn't work. Bop City was successful for a while and then folded. Sole survivor in the Gotham area is the Birdland, which still gets a sprinkling of admission taps.

The Earl Carroll closed after a few weeks of the "Latin Quarter Revue."

Heat's On, Des Moines Cafe Ops Cut Budgets

Des Moines, May 1. Local heat has the niteries around here hewing the line. Hard liquor, heretofore winked at, is out of the bars and 12 midnight closing time being strictly enforced.

Several of the larger spots, which have been using name acts, have cut budgets waiting until the local political situation clears.

Hellers, Pitt Niteries Ops, Lease Miami Dinner Key

Pittsburgh, May 1. Three Heller brothers, Jackie, Sol and Bill, who own and operate Golden Triangle's leading niterie, the Carousel, have just closed a deal to take over Dinner Key Marina in Miami. In addition to dining room and terrace seating 800, they'll run the coffee shop, with a capacity of 122; cocktail lounge, which seats 240; package liquor store and a private membership club upstairs for yachtsmen who dock at adjoining basin.

Besides the Hellers, two others associated with the Carousel, Monty Jacobson, a cousin, and Joe Leiber are in on the deal. Dinner Key Marina, vacant this past year, is owned by city of Miami, and municipal fathers leased it to the local crowd for five years on a percentage deal with an option of five more. City plans to spend more than \$100,000 remodeling it.

Same crowd will hang on to the Carousel, dividing the management locally and in Miami among them. It's likely that Sol and Bill Heller will look after the Florida business permanently since it'll be a year-round operation.

Kilbride's N.Y. Cap Date

Film actor Percy Kilbride has been booked for the Capitol Theatre, N. Y., in conjunction with the film, "Ma and Pa Kettle Back on the Farm," in which he costars with Marjorie Main. He opens May 10 for two weeks.

Sinatra Fights Judgment

Frank Sinatra filed notice of appeal last week to set aside a \$47,048 default judgment obtained by National Apparel Shows, of Minneapolis, two weeks ago in N. Y. Supreme Court.

Singer contended that he did not play a three-day date for NAS last September because of illness. Sinatra further claimed that he didn't know of the case until he read about it in the newspapers.

AGVA Agrees To Self-Enforcement On H'wood Strips

Hollywood, May 1. County Sheriff Eugene Biscailuz, at weekend meeting with American Guild of Variety Artists' Coast chief, Eddie Rio, agreed not to clamp down on more niteries using strippers until AGVA has a chance "to clean up." He emphasized, however, that union must do so, and promptly.

Rio volunteered to "supervise and control" performances which he promised would not in the future "offend public morals." With in the last two weeks the sheriff has refused to let three spots, Flamingo, Lastcall and Sphinx, continue to have shows after their brand of entertainment was deemed objectionable. Three other clubs were ordered to show cause why the county Board of Supervisors shouldn't deny them licenses as well.

For months, Rio and the union have been trying to stave off campaigns instituted by both city and county with a plea that the drive was limiting work opportunities for AGVA members. In getting Biscailuz to agree to confer with AGVA before further crackdowns, Rio promised that the union would establish, for the first time, actual regulations regarding performances of strippers and other niterie acts, and would enforce them.

RKO-AFM Contract In 2 Houses Paves Way For Jo Baker Bookings

Josephine Baker has been signed for spot bookings at the Palace, Cleveland, and the Albee, Cincinnati, following signature of an agreement between the RKO circuit and the American Federation of Musicians. Terms of the AFM pact weren't revealed, but it's believed that RKO guaranteed 18 weeks of stagelights at both houses during the '51-'52 season. Previous pact between RKO and the union had expired. Miss Baker will work Cleveland, June 7, and opens in Cincinnati, June 15. Bandleader Buddy Rich and comedian Leo De Lyon, plus dance team of Les Zoria will support the headliner at both houses. She's been working with these performers during her entire U. S. tour.

RKO chain has also booked Miss Baker at Keith's, Boston, for nine days starting June 23. Booker Dan Friendly decided on the nine days in order to get an extra weekend. Inasmuch as Miss Baker demands one day between engagements, the opening day comes out on a Saturday.

Tribute to Jo Baker

An all-star show to be held at Harlem's Golden Gate Ballroom May 20 will highlight a show business salute to Josephine Baker. Some of those slated to appear are Benny Goodman, Noble Sissle, Ella Fitzgerald, Richard Hayes, Muriel Rahn, Jimmie Daniels, Jose Ferrer, Judy Holliday and the Lucky Millinder orch.

The salute will begin with a motorcade through Harlem, which will be followed by a testimonial luncheon. The affair will wind up at the Ballroom. The National Assn. for the Advancement of Colored People is sponsoring the tribute.

De Haven's NY Cafe Bow

Gloria De Haven has been signed to play the Versailles, N. Y. cafe, May 24 for two weeks and options.

It's film actress' first N. Y. cafe stand.

U.S. Padlocks Dario's La Martinique, NYC Mulls Nix of Cabaret License

L.A. Oasis Sold

Los Angeles, May 1.

Ownership of the Oasis, south-side niterie, was taken over by Jerry Horne, erstwhile tunesmith, and Les Shear, ex-fiddler. They bought the place for \$60,000 from Bill Robinson and Joe Abrahams, who acquired it less than a year ago from Eddie De Sure.

All bookings made by Robinson and Abrahams will stand. Bob Phillips, Coast rep for Joe Glaser, will continue to have an exclusive on booking the spot.

Sally Rand Dances

Sans Music, as AFM

Yanks Philly Band

Philadelphia, May 1.

Sally Rand performed her fan dance without the accompaniment of Debussy's "Claire de Lune" and the Beethoven Moonlight Sonata when Local 77, American Federation of Musicians, yanked the band out from behind her on closing night of engagement at the Click Club. Local 77 was acting on direct orders from national headquarters in New York.

Acting president of Local 77, Romeo Cella, dispatched investigator Irving Lichten to the Click to pull Dave Stephens' orch. Actually, the way it worked out, the Stephens band played for everyone else in the show, even the fan-waving chorus line that preceded Miss Rand on stage. But Miss Rand performed her well-known act in complete quiet, both from the bandstand and the audience.

The dispute stems from a bill of \$800 allegedly owed to three Houston musicians by Miss Rand's husband, Harry Finkelstein, who recently operated the Southern Dining Club in the Texas capital. Miss Rand disavowed any financial interest in the club and claimed that it was operated by a corporation comprising her husband and several others. The Musicians Union decided otherwise and called the band out.

Cole Bros. Circus Drops

Tour After Thin Biz

Chicago, May 1.

Cole Bros. Circus, which opened at Chicago Stadium for 17-day run, ending May 6, is returning to winter quarters for more equipment and possible revision of the show. Bill Horstmann, circus topper, said, although three routes were available, it was thought best to go back to Peru, Ind.

Cole Circus, which had Bill Boyd as headliner last year, so far has played to light audiences.

N.Y. Drag Joint Draws

Rum OK Revocation

Club 181, Greenwich Village, N. Y., femme-impersonator joint, had its liquor license revoked by the State Liquor Authority last week on the ground that it served as a "hangout for homosexuals and sex perverts, with patronage by thrill-seekers steered to it from uptown New York." Two policemen and a policeman testified that the floorshow comprised male performers in femme garb who gave indecent performances. They also testified that drinks were served after legal closing hours.

The SLA ruling is being appealed.

Maria's 9G Mambo

The San Juan Theatre, vaude-filmer in the Spanish-Puerto Rican nabe of N. Y., grossed an estimated \$29,000 last week with a show headed by Maria Antonieta Pons, Mexican filmstar. The mambo dancer-singer was in on a deal in which she obtained 60% of the gross after house expenses were deducted. She earned \$9,000 for herself.

The San Juan, operated by Lou Walters and E. M. Loew, owners of the Latin Quarter, N. Y., plays spot vaude shows when suitable headliners become available. Miss Pons recently played the Latin Quarter.

Dario's difficulties in connection with the fold of his La Martinique, N. Y. Cafe, have been multiplying ever since the \$4,025 salary check he gave Mistinguett bounced over a week ago. Since then, the Federal Government has padlocked the niterie because of non-payment of excise taxes; the N. Y. C. Police Dept. is slated to hold a hearing to revoke the spot's cabaret license, and a series of other actions are being contemplated by the American Guild of Variety Artists and Lewis C. Lebish, Mistinguett's attorney and business manager. Police Dept. action scheduled for today (Wed.) is based on the bouncing check incident.

In addition, AGVA and the American Federation of Musicians, in a meeting last week, decided that Dario, should he wish to re-establish himself in the cafe biz, will get no performers or musicians until he clears himself of all arrearages in salaries to members of these unions. Dario closed the spot last Wednesday (25) owing one week's salary to performers and two weeks to musicians.

Dario himself has been unavailable for comment ever since the difficulties started. He previously posted a bond with AGVA to cover one week's salary. All performers were paid out of the bond, but another week's wages remain due.

AGVA is planning action against Dario based on a N. Y. State law which makes it a misdemeanor to be in arrears in salary payments beyond a week.

AGVA gave Lebish permission to file court action against Dario. According to AGVA bylaws, court action on behalf of or against a performer can only be taken with the union's consent and after all union remedies have been exhausted.

RYAN, ERNIE IN NITERIE BOWS AT THUNDERBIRD

Las Vegas, May 1.

A pair of show biz veterans make their debut in a new branch of amusement industry May 10 when Irene Ryan and Tennessee Ernie open at the Thunderbird here for a fortnight.

Miss Ryan, former vaude headliner, was a regular member of the Bob Hope air show, and joined Hope's overseas troupe two years ago for the Berlin Airlift junket. Recently inked by 20th-Fox, she starts niterie work after winding "Meet Me After the Show," her second film. Ernie, long-time wax clik, has done personals at theatres, square danceries, etc., but never worked niteries.

AGVA Welfare Fund Nets

6G From Circus Benefit

American Guild of Variety Artists received \$6,228 for its welfare fund as a result of the recent benefit at Madison Square Garden, N. Y., for the Louise Baer Memorial Fund of the N. Y. Heart Assn. Benefit, run in conjunction with the opening night of the Ringling Bros. and Barnum & Bailey Circus, April 4, grossed \$54,728.

Under terms of the deal, union got 15% of the gross on the first \$25,000 and 10% of the take beyond that amount. According to Henry Dunn, union's national administrative secretary, the contribution to the welfare fund was almost equal to AGVA's entire year's participation in Theatre Authority, the benefit control outfit set up by the Associated Actors and Artists of America, which is now dormant because of AGVA's refusal to participate.

500 Club, A.C., Reverts

To Steinman, D'Amato

The 500 Club, Atlantic City, will revert to Harry Steinman who operated the spot for the past few years. He'll be partnered with Phil D'Amato in the venture.

Steinman withdrew a few weeks ago when it appeared that the club would be leased to other interests. However, deals didn't jell, and Steinman and D'Amato again took over.

Billy Daniels has been signed for week of June 18 at Jbs 500.

Latin Quarter, Lone Big Broadway Cabaret Left; Socko 10th Ann Show

By ABEL GREEN

It may be startling that Broadway niteries have been reduced to one Latin Quarter where, in former years, there was room for a Hollywood and a Paradise, and in Harlem there were successful operations like the Cotton Club, Connie's Inn, Baron's Place and Small's Paradise, and 52d Street was not limited to today's two successful operations—a soignée eatery like "21" and "Leon & Eddie's" tourist trap. But as Schnozzola would put it, "Dem are the conditions what prevail." New York now has but one Copacabana, one mass nitery like Lou Walters' Latin Quarter, and a flock of intimities, mostly on the East Side, which is certainly an evolution and revolution in Gotham nite life.

Billy Rose's longtime goldmine, the Diamond Horseshoe, is no more. The Carnival is no more. Monte Proser and his costroom concessionaire backer Abe Ellis went for a bundle, but quick, with still another abortive try at the old Hurricane-Paradise-Zanzibar-Bop City-Cafe Theatre, etc., etc.—an ideal Broadway and 49th St. upstairs nitery that just can't get started again. Other than the less pretentious side street pubs and clubs of smorgasbord, magyar, Gallic and, the latest Israeli, flavor, the Times Square bell's No. 1, and also No. 2, 3, etc.—lavish cabaret is the LQ. Then come the Zimmermans, Bal Tabarins, Habibis and the like. As for Dempsey's and kindred spots, they're more straight eateries, along with the sundry side-street and on-Broadway chowmeineries, pizzerias, and the like. Lindy's remains, naturally, in a class by itself.

It is the more significant therefore, that Walters' lavish spot has survived for 10 years which is the

whyfore of this elaborate floor-show.

It's a cabaret in the true sense—nothing tony like a nite club. This is where they put up their money and they get their money's worth. And a good \$5-minimum worth it is, too. Dinner checks average nearer \$8-\$10 a person, and this 570-capacity room, with invariably two solid turnovers nightly, does and deserves the \$45,000 weekly takings it grinds out.

The 90-minute revue is in the best tradition of the old-school NTG-Earl Carroll-Joe Moss-Nicky Blair-Clifford C. Fischer standards. There aren't many like them left. Carroll's tried a revival in Hollywood and floundered, and when the impresario of the "Vanities" was alive Nils T. Granlund (NTG) had a tough time bucking him at the Florentine Gardens. Chicago's Chez Paree more closely approximates the Copacabana with its top names and more sophisticated standards. London currently has a

Lou Walters' production of "Paris After Dark," direction and dances by Natascha Kamarova (Gloria Smith asst.), featuring Alex d'Arcy, The Szonys (2), Chaz Chase, Mazzone-Abbott Dancers (5), Marlon Colby, Gloria LeRoy, Romano Bros. (3), Les Pablos (2), Mme. Avila's Cancan Dancers (6), Gail Bennett, Calvin Holt, William Broder, Wallen Tuina, Ernie D'Amato, Ana Van de Roubart, Baby Lake, Charlotte Foley, Kay Coburn, Irene Bolton, Maju Sogres, Beverley Richards, Andrea Lord, Pell Markely, Alice Lane, Priscilla Cailan, Mara Lindsay, Gloria Smith, Pat Martin, Terry Dee, Gypsy Abbott; Art Waner orch with Dolly Mitchell and Andy Pierce; Buddy House orch; \$5 minimum.

"Latin Quarter" revue, and has had occasional "Folies Bergeres" revues. Paris' Le Lido and Bal Tabarin are the closest to Walters' standard. The American showman frequently commutes to Paris to cull acts and ideas, and by the same token Pierre-Louis Guerin and Rene Fraday of Paris' Lido do it in reverse.

As befits the Latin Quarter billing, the flavor is toujours Gallic. Current Natascha Kamarova revue is titled "Paris After Dark." More important, this marks Walters' 10th anniversary after dark on Broadway. And deservedly.

He has blended an extraordinarily good array of standards, European and American, including Chaz Chase, who played two years at the Lido, Paris, into a socko floor-show. It's a unit that could have passed for one of the old Shubertian "Nights"—a night in Venice, Spain, Paris, etc. All that was lacking was the old-fashioned Shubert staircase finale at the Winter Garden.

Just for an authentic Allip Walters makes much of Mme. Avila's imported Parisian cancan dancers, but nobody has to tell the restaurateur-impresario that the basic line, which augments the imports, do almost as effective an Offenbach split. And are much prettier. This may be unchivalrous in light of traditional Franco-American amity, as witness the basic concept of "Paris After Dark" but, again to quote that eminent savant of the breakaway Stein-

Colony, London

London, April 24.
Pearl Bailey, Felix King & Company, Lopez Rhumba Band, 10.30.

Pearl Bailey, who made a big hit in West End vaudeville two years ago, now scores again in her London cabaret debut. American colored songstress, with her unique style, received a socko ovation and the customers were reluctant to let her go after three encores.

There were obvious traces of nervousness from Miss Bailey on opening night which resulted in a tendency to over-do the talking part of the act. But this is a minor criticism which will surely be rectified. Her style and treatment, with the frequent comedy asides, put new life into a number of old songs and gave added color to some not-so-well known on this side.

Miss Bailey gets off to a rousing start with her opener, "15 Years and Still Serving Time," original lyric rendered with much verve. Then follow a succession of hits, "Will It?", "Nothing for Nothing," "Something Better Than Love" and "So Tired," all winning big customer approval.

As one of her encores, Miss Bailey chooses "Diamonds Are a Girl's Best Friend," rapidly becoming a fave in the local cafe trade, and is a number ideally suited to her comedy technique. Songstress is booked for a six-week stint, and her first-night reception indicates a solid season.

Backgrounding by Felix King's combo is okay, and the Santiago Lopez outfit contributes the Latunes.

Myro.
way "dem are the conditions what prevail."

Besides the eye-filling spec, because Walters has gone all-out on the sartorial investiture, the fundamentals are there. Alex d'Arcy is a good juve. Chase's indigestible (except to him) gastronomic display of eating matches, paper dummies, and the like, is surefire as a next-to-closing comedy highlight. Francois & Giselle Szony, the magyar terpers with a Parisian flair, seem to show to best closeup advantage yet in this floorshow. They're by no means strangers to the Broadway scene, because their artistry has accounted for consecutive and prolific appearances in cafes, video, and the like.

Gloria LeRoy, a sort of ingenue Charlotte Greenwood, does a schoolmarm-type of strip, bump and grind, besides kicking her Ground Grippers up to the Empire State Bldg. She number-leads an effective candlestick routine.

The Romano Trio are lusty Latinos who do three-man-high acrobatics that make 'em ideal as a sight act. Same goes for the standard Mazzone-Abbott Dancers, with their hokey rue de Lappe routine; but it says here this is a Parisian floorshow and it wouldn't be complete without an apache specialty.

Marlon Colby is a good number-leader, and gives program credit to Jack Barnett, Durante's favorite special material writer, for "I'm In Doubt About the Gentleman." Gail Bennett is another specialist whose s.a. terp specialty clicks.

Les Pablos (New Acts) are effective as an early spotted specialty.

Mme. Kamarova's staging under Walters' general production supervision has blended this floorshow into a smoothly paced, well-knit cavalcade which merits the turn-away trade evidenced from its opening. Besides Art Waner's band there is Buddy Harlowe; vocals by Dolly Mitchell and Andy Pierce.

Waldorf-Astoria, N. Y. (WEDGWOOD ROOM)

Billy DeWolfe, Eileen & Carver, Emil Coleman Orch, Mischa Bor's Latin Band; \$2 cover.

It's been about a decade since Billy DeWolfe was last around the New York cafes, and there is hardly any difference in the material he's dishing out—but then again, there is hardly any reason for a change. It's been so long since he's been around locally (he was last at the Rainbow Room) that his comedy is new all over again. And all of it sock. And all of it smashed over with an insouciant personality that has his audience wanting more after his half hour on the floor.

The past few years as a featured film comedian haven't dimmed DeWolfe's sense of timing, nor the casual manner with which he approaches his audience in a smart room. Toggled in dinner jacket, his comedy has a parlor informality, except that whatever the size of a cafe, DeWolfe has the knack for achieving an intimacy with the patrons.

DeWolfe's "Mrs. Murgatroyd," a bit of a sleazy matron shopper who has one drink too many in a cocktail lounge, is master comedy craftsmanship in its minute detail; in fact, this bit has been the pattern copied by a number of comics. His kidding of the Waldorf's management for its conduct of the Wedgwood Room is smart comedy. The standard number of kidding an earlier-day nightclub chorine line is satire at its funniest, and so is the Noel Coward bit. In between, DeWolfe punctuates his comedy with suave talk and a charm that too few cafe comedians have these days.

The bill's only other act is the ballroom team of Eileen & Carver, whose basic dancing is standard, with the act's distinction lying in the male's one-armed lift of the gal and overhead spin.

Emil Coleman's band, as usual, does neatly for the show and the customer dancing, with Mischa Bor's Latin outfit a sock unit for the rhumbadicts.

Kahn.

St. Francis Hotel (MURAL ROOM)

Spike Jones (31); \$2 cover.

Obviously there's nothing about the decorum which goes with a swank supper room that detracts an iota from the impact, brashness and hoke of a Spike Jones shebang. A few eyes popped in disbelief, but by and large the couverts lap up the succession of stanzas, including the ones billed as music. Hour and 20 minute hurricane is solid entertainment and draws a hefty hand at the close. Outstanding are La Verne Pearson, in a "Queen for a Day" tongue-in-cheek routine, Sir Frederick Gas (Eddie Cooper) and Doodles Weaver, all of whom offer their standbys for mucho appreciation.

A big laugh provoker, bossed by Weaver, is a four-minute movie newsreel compote dubbed "Footiebaum," a horse race sequenced. Jones' nonchalance throughout is infectious, with music up to his usual solid entertainment standard. Support is as punchy and well knit as ever.

In view of Mural Room's position as a top hotel supper room, Jones' socko convinces that his battle royal is suitable fare for similar spots elsewhere, very little tailoring being required to measure it to size.

Ted.

Ciro's, M'wood

Hollywood, May 1.
Sophie Tucker, Ted Shapiro, Ray Whitaker Orch (9); cover, \$1.50, opening night \$10 (with dinner).

The county strip along which this plush bistro is spread might well be called Tucker Town for the next two weeks. Once the flag goes out with Sophie Tucker's name on it, Sunset bowl is hers. For her last Friday night's opener she drew not only the biggest but dressiest opening in Ciro's history, or at least since the last time she was here nearly two years ago. The only records she can break are her own.

To the packed room Miss Tucker intones seriously, "In another three years it will be my golden anniversary in show business and I want to celebrate it right here among all my friends." That, you can be sure, will be proclaimed Sophie Tucker Day in the City of the Angels and none deserves it more.

Not only can Miss Tucker pour out "Some of These Days" with the gusto of her younger days, but she's still socko in selling a song without too much singing. Most of her special material is in the same risqué groove but riotously received.

There is also the serious side to La Tucker. Her dramatic number, "There's So Much To Do and So Little Time," is off the main line for her but there appeared a ripple of resentment at Jack Yellen's newest song of her, "Mother's Sabbath Candles." It is all done in Jewish and seems out of place in this raucous atmosphere. It runs long for those who don't understand Yiddish.

After knocking herself out for almost an hour, soph takes a seat in the lobby to autograph her Mercury records, all proceeds to charities.

Heim.

Hotel Nicolet, Mpls. (MINN. TERRACE)

Minneapolis, April 28.

Gil Lamb, Doraine & Ellis, Cecil Golly Orch (12) with Mildred Stanley; \$1-\$1.50 cover, \$2-\$3.50 minimum.

Gil Lamb and Doraine & Ellis
(Continued on page 62)

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Night Club Reviews

Continued from page 60

Hotel Nicolet, Mpls.

rate among this city's favorite supper club performers in their particular fields of comedy and song. Appearing together, they sock across a hefty amount of knockout entertainment which adds up to a whole of a show—one of the best this smart room has boasted during recent months.

The elongated, loose-jointed Lamb, a home-towner, disports himself in his usual uproariously comic fashion. By dint of clowning, hilarious dancing eccentricities, rib-tickling vocal stabs, nifty gags and stories, he whips up the expected riot of merriment.

Attractive and youthful Doraine & Ellis provide a delightful vocal interlude enhanced by appropriate and striking costumes. Prefaced by brief explanatory comments that lend added meaning and value, their Victor Herbert numbers and "South Pacific" and "Kiss Me Kate" excerpts score solidly. Fine voices and personalities combine to produce a smooth session of well-chosen, cleverly arranged song.

Rees.

San Souel, Miami Beach

(BLUE SAILS ROOM)

Miami Beach, April 28.

Georgia Gibbs, Manor & Mignon, Arac Barnett, Sacasas Orch; minimum \$2.50.

After several weeks of featuring the orch (recently departed Pupi Campo and his group), this intimate room is back to the idea of one topper, augmented by dances of Manor and Mignon, who go with the lease. In Georgia Gibbs the spot's presenting what amounts to a new face hereabouts. This stems from the chirper's new arrangements, plus a delivery that has the warmth and assured style.

Handsomely gowned, the diminutive Miss Gibbs wins them from her opener, "Taking a Chance On Love." Change of pace brings version of "If," well handled; builds with "Manhattan Towers" and sings with "Ballin' the Jack." Comes back for medley of oldies with "I'll Always Be In Love With You" featured. Also introduces latest recording "Those Were the Good

Old Days." Had them all the way and wound into a beg off.

Manor and Mignon, here since last winter, keep adding new routines, this time an artfully staged sequence to "I Wonder" and a palm-getting George M. Cohan medley. Sacasas and his unit are one of the more expert dancapation crews around. Arac Barnett handles the lulls with his keyboarding, and works the 88's for the show.

Lary.

Mr. Royal Hotel, Mont'1

(THE NORMANDIE)

Montreal, April 29.

Jacques Peals with Gilbert Becaud; Max Chamitov Orch (8) with Norma Hutton, Hal White trio; cover \$1-\$1.50.

Not to be outdone by the Gallic imports who are overflowing from the east end spots to the uptown clubs, the Normandie counters with a repeat stanza of Jacques Peals who more than acquits himself with the payees in this new room. Peals has simplified his original spelling of Pils, which the French pronounce as now written.

Although no newcomer to the saloon circuit, Peals manages to retain the same zest and youthful appearance that he exhibited here a decade ago in a concert appearance, and more recently when teamed up with Lucienne Boyer in a husband-wife routine. His studied casualness plus his amusing intros in both English and French click in this predominantly English-speaking room. Guy mixes both languages neatly around his songalog for complete attention.

Most of Peals' current list is familiar from other hearings. Opening with a switcheroo about California, he reprises "Isle of Capri," "Where Can I Go" and "Count Every Star." Highlight of session is his introduction of "Mid-day on the Champs Elysees," scored by his pianist Gilbert Becaud. With proper handling, this tune bids well to becoming another "April in Paris," "Last Time I Saw Paris," etc.

The Chamitov orch, with chirper Norma Hutton, backs show and splits dancapation sets with the Hal White Trio.

Newt.

Hotel Roosevelt, N. Y.

Guy Lombardo Orch (15) with Guy Lombardo, Lebert Lombardo, Gardner, Bill Flannigan; cover Orch (14); \$1-\$1.50

Guy Lombardo came back to home base at the Hotel Roosevelt's Grill Room Monday night (30) after eluding out a huge \$500,000 gross on a 60-date two-month concert swing across the country. This just-concluded tour was another clincher on the Lombardo's orch standing as a national show biz institution.

At this spot, of course, Lombardo has been a boxoffice synonym for 20 consecutive years, consistently filling this room through two decades of crises, depression, wars and booms and in face of a gradual decline of the band business as such. This year, Lombardo has been booked for the May and June season for the first time since 1943 and will skip his usual summer stand at the Waldorf-Astoria Starlight Roof for another one-nter junket.

The orch's basic format remains intact. On this date, Victor Lombardo rejoins his freres Guy, Carmen and Lebert in the band as a sax sideman after giving up a three-year try as maestro of his own orch. Fred Kreltzer, on one of the twin pianos, also returns to the band after being hospitalized as a result of a fall several months ago. Lombardo has added a new instrument, the euphonium (a small tuba-like horn), since playing here last but it's a minor amendment.

Lombardo has not tampered with his brand of music in any significant respect for over 25 years and it's not likely that he'll ever experiment with new stylings. Lombardo's music was once a subject of controversy, in the days of the sweet-or-swing schism back in the mid-1930's, but now it's as incontrovertible as a geometric axiom. Even the hepcats find it tough trying to refute this orch's solid payoff. It's what the paying public wants and that's that as far as commercial bands are concerned.

While retaining the orch's basic musical pattern, Lombardo has been conforming to the market's trend towards vocalists. Currently, he has six men handling various vocal assignments, including Kenny Gardner, Carmen Lombardo, Kenny Martin, Bill Flannigan, Cliff Grass and Freddie Higman, latter five doubling as sidemen. Gardner handles the bulk of the solo assignments in topflight style with the reservoir of other vocalists providing variety and flexibility in the way of ensemble harmonies.

Herm.

Hotel Radisson, Mpls.

(FLAME ROOM)

Minneapolis, April 28.

Mary McCarty (2), Eddie Camden Orch (8); \$1.50-\$2.50 minimum.

Minneapolis cafe society is making a very pleasant first acquaintance with singing comedienne Mary McCarty, reports of whose Broadway successes have preceded her. In this smart room she easily lives up to advance word-of-mouth and the expectations aroused by her several TV appearances.

Attractive in revealing low-cut black gown, Miss McCarty proves as much a comedienne as a song stylist, and her session produces rich fun as well as vocal returns. Clever, original material and a few verbal nifties tossed in here and there keep the audience risibilities well-oiled. Comedy patter and business which she employs set off her sly humor, pertness, vivacity, comedic talents and good looks to fine advantage. As the show's lone performer, she fully satisfies.

An original arrangement of "When You're Smiling" gets Miss McCarty away fast, and "Here We Are in Your Apartment" lends itself well to her funmaking. A travesty on the old Warner Bros. "42nd Street" style of films is good for a lot of laughs. For a pace change she goes to the serious side briefly with a ballad, "Do I Care." Then follows an impression of flaming youth during "In the Days Before 1929." A lampooning of folk singing, "I Met a Man," is a comedy knockout.

Room fairly well occupied at supper show on a Monday night.

Rees.

Carousel, Pitt

Pittsburgh, April 25.

Don Cornell, Bobby Sargent, Harriet Lane, Herman Middleman Orch (5); \$3-\$3.50 minimum.

Third time here for Don Cornell since he ankled the Sammy Kaye band to do a single, and the boy's come along like a skyrocket. He's a finished song stylist now, with class, poise, an easy manner and plenty of assurance.

Cornell shoots the catalog at

them here for better than half an hour, and has the crowd in the palm of his hand from the word go. He wallops them with "If," which he scorches with a dramatic delivery that has plenty of drive, then wraps it up for himself on "It Isn't Fair," the recording (with Kaye) that sent Cornell on his way. Works the band in with him on "It's a Lie," good for lot of laughs, and then into a closing medley of pops that sends they boy off on a peak.

Show opens with Harriet Lane, attractive, long-limbed acrobatic dancer who gets off some flashy spins and tricks to grab a big hand, and Bobby Sargent follows her. He's a young comic with an okay flair for impressions, and socks home an engaging immigrant, Groucho Marx (his best) and hunchback of Notre Dame, which he winds up with a comic twist. Sargent is an engaging, good-looking kid who has the stuff himself but needs a more alert comic formula in order to go places.

Carousel will have to get along for several months without its regular, longtime host-m.c.-owner, Jackie Heller. He's been ordered by his medico to take a long rest.

Cohen.

Monteleone Hotel, N. O.

(SWAN ROOM)

New Orleans, April 28.

Donald Novis, Marion Callahan, Bill Cooper's Orch (7); minimum \$1.50.

New layout in this intimate spot is loaded with singing, dancing and rhythm. Evidently that's what the customer's come to hear and see, judging from their heavy palm-pounding. Donald Novis warbling and warm personality win him plaudits as he colors each number neatly.

Beginning with "Great Day," Novis easily moves from full voice to sweet and high renditions of tunes like "Count Every Star," "Miss You" and an Irving Berlin medley. He sings like he's really having a good time, and its com-municable.

Marion Callahan, tapster, combines talent and experience to produce intricate routines. Apparent ease and spontaneity of her work are reflected in her distinctive styling, which is neither ballet tap nor standard hoofing. She's a looker with a nifty chassis. Gets heavy response.

Bill Cooper's orch, a holdover, dishes out smooth, rhythmic music for dancing and the show. Band is at home with both the hot and sweet and keeps the dance floor crowded. Crew also makes a number of musical contributions to the session with Cooper spotlighted on the vocals.

Biz fair.

Linz.

5 O'Clock, Miami Beach

(FOLLOWUP)

Miami Beach, April 27.

Martha Raye, after a five day hiatus, to fill radio dates in New York, is back and her mid-Beach intimacy is bustling as per usual, thanks to continuance of combining her draw with addition of new comic every two weeks. This time it's Billy Vine, always a fave in this town.

Miss Raye essays nothing new in her stint, confining herself to the standards she's become associated with here, and which the aud seems to expect. She adds ad lib bits for a fresh note, and with it, has eliminated a tendency to indulge in some Yiddishisms that had been previously creeping into her patter. It makes for a tighter stint that keeps them yocking and mitting. There's always the topper with the Ben Yost Guardsmen, "Glory of the Sword" with its broad but salvo building biz.

Vine is working single again. In steady, confident manner, he sparks mounting series of giggles and laughs with his talk and yarns; then builds the reaction with his drunk bit on "Old Gang of Mine." Works in new angles to make the routine look fresh. Winds with his nostalgia-modern idea on talk with Harry Richman on their respective confreres in the biz, to insert incisive carbons of Danny Thomas, Jackie Miles, Zero Mostel, Jolson and of course, Richman. Offered to hefty reception.

Tee off spot is held down by a pair of young fresh-looking tapsters, the Taylor Twins. Work fast and in clean style with challenge bits the sparkers. Ben Yost's group projects its medleys in the lads' usual bravura stagings for optimum results.

Le Ruban Bleu, N. Y.

Julius Monks, Kirkwood & Goodman, Ronnie Graham, 3 Riffs, Pat Carroll, Norman Paris 3; \$3.75 and \$4.50 minimums.

This is one of the best lineups at this Alphonse & Tony Mele spot (double-billing now that Al is running the joint for his pop) above their Theodore's restaurant. Julius Monks has reassembled four laves who, in turn, have progressed on their own to the degree that all are at peak standards.

The 3 Riffs, for example, have extended their vocal rhythms with good comedy bits like "Don't Cry Joe" and their version of "The three Billy Daniels" (doing "Old Black Magic") is a honey. Ronnie Graham's special material is still on the psycho-neurotic circuit, but it's all clever ("Some Psychothic Evening," etc.) and he extends his scope by broadening the base to include such ballad themes as "Have You Lately?" and a clever discourse on a reefered pop clam. Graham fashions his own material and suggests a continuing talent as a librettist for others, besides himself. One day he'll click with a legit musical.

Big sock are Jimmy Kirkwood & Lee Goodman who have more poise and savvy than ever, an obvious outgrowth of their video stints. Goodman is the more adult foil for the effervescent Kirkwood as they unreel a flock of rinky material which qualifies them for wider horizons. The deejay stuff, Reader's Digest Story "titles," ribbing of commercials, nitery number, and the like are laugh-provokers. Even the men's room routine is cute and funny and, as they do it, inoffensive.

Pat Carroll is an eager comedienne who needs a better coil, and an improvement on her attire and material, but impresses promisingly for the intimacies. Her material is spotty, it's good, as in the wall of a legit actress, and nag as that "Cockles and Mussels" routine, despite the switchabout attempt in style.

Norman Paris Trio for the musical interludes continue socko, a strong feature always, and Julius Monks' emceeing likewise has the proper man-of-distinction savoir-faire, as befits this class bistro.

Abel.

Casablanca, Miami Beach

(CLUB MOROCCO)

Miami Beach, April 27.

Alice Tyrrell & Dick Winslow, Chandra Kaly Dancers (4), Chavez, Jose Cortes Orch; no cover or minimum.

This marks a repeat engagement for Alice Tyrrell and Dick Winslow in this smart room and from reception they earned the return run. With the Chandra Kaly dancers.

(Continued on page 64)

Kathryn LEE



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TV Emphasis in Talent Agencies Forcing More Vaude-Cafe Switching

Cafe and theatre departments of most major talent agencies face further general overhauls by the end of the year. Revampings are being made necessary by two major factors, one being the general decline in the volume of cafe and vaude business while the other stems from the increasing importance of television. Latter is forcing a special realignment of manpower.

For the past couple of years the percentages television revenue has been increasing enormously, while coin from most other departments declined. Especially hard hit are the live-talent departments. Vaude-film dates have been on the wane and cafe business isn't as lucrative as formerly.

Some feel that the need for new TV acts will be the reason the talent agencies will continue to maintain vaude departments. A parallel is seen in the operation of the legit divisions. Legit, per se, hasn't been paying off for the agencies, but the department helps feed talent to films.

Cafe departments are still solvent propositions in most agencies. There are still enough niteries to warrant heavy concentration.

It used to be that film players would take a vaude flyer between pictures. Now tele names play cafe dates between shows. Frank Sinatra and Danny Thomas are among those who play niteries between video dates.

Plan Al Wilson Memorial

N. Y. vaudeville agents are planning an Al Wilson Memorial Grove in Israel in memory of the late agent, who died last week.

Herman Flakoff and Nat Debin have been named temporary co-chairmen of the project.

Was He Kidding?

New Haven, May 1.

Act of Divina, gal who does a striptease in a tank of water, was being previewed by representatives of the city, the police, and the clergy to determine whether or not the exhibition violated a certain city ordinance pertaining to nightclubs and restaurants.

After witnessing the turn, the question of the act's propriety was being discussed when the good pastor present commented, in all sincerity, "Wouldn't it be just as effective if, for example, the young lady started off in a bathing suit and gradually added clothing until she was fully clothed?"

Canada Jinx for Patti; Robbed of \$2,500 Jewels

Montreal, May 1.

Patti Page, currently at the Seville Theatre, was robbed of \$2,500 jewels Saturday (28) from her room in the Mount Royal Hotel. Haul included a gold necklace, watch, bracelet, and large amount of costume jewelry.

Canada seems a jinx for the chirper. About 18 months ago she was held up in her room at the King Edward Hotel by someone posing as a bellboy with a fake message. Part of the jewelry loss is covered by insurance.

Melba, Set for Memphis Fete, Joining Grade Agcy.

Bandleader Stanley Melba has been signed to appear at the Cotton Carnival, Memphis, starting Sat. (5) to May 12. Page Morton, pianist-singer at the Raleigh Room of the Hotel Warwick, N. Y., will guest with Melba at the carnival.

Melba, entertainment director of the Hotel Pierre, N. Y., is also slated to join the N. Y. branch of the Lew & Leslie Grade agency of London. Terms of his new deal are currently being okayed in London. He'll continue at the Pierre after new affiliation becomes effective.

Foster Sets Festival Acts

London, May 1.

Foster's agency, in association with William Morris, has a big lead in the London niterie field on booking attractions for the Festival of Britain.

Current acts handled by them are Pearl Bailey for the Colony and Astor; Nancy Donovan at the Bagatelle; Helen Robert at the Berkeley Hotel; Kay Thompson at the Cafe de Paris; Katyna Rainiere at the Empress Club, with Pedro de Cordoba to follow; Florida Trio, and Page and Bray at the Savoy Hotel, and Arthur Blake at the Churchill.

Dicker Durante For Canadian Exhibition

Toronto, May 1.

Likely that Jimmy Durante will head the 24,000-seater grandstand show at the Canadian National Exhibition, with Elwood Hughes, CNE g.m., carrying on negotiations. Proposed deal for Bob Hope fell through, due to the star having commitments in Britain during the annual fortnightly expo here.

Since inauguration of policy of bringing in big names to head the CNE grandstand show, Olsen and Johnson were in for two seasons, and Danny Kaye last year. Latest word from Hughes is that Durante is available and now it's a matter of contract terms.

Chi Theatre Splurging For Stars to Lure Summer Conventions, Tourists

Chicago, May 1.

Chicago theatre, which makes a heavy talent splurge each summer as bid for convention and tourist trade, has lined up heaviest talent out in history. Teeling off with Nat "King" Cole on June 15, producer Nate Platt follows with Bob Crosby and the Modernaires on June 29.

Frankie Laine is set to follow the Modernaires for one or two weeks, depending on film commitments of Frank Sinatra, who'll come in for one or two weeks with Dagmar. Dean Martin & Jerry Lewis are definite for July 27 with Billy Eckstine around the first of August. Sid Caesar and Imogene Coca pair and then Milton Berle cavorts on Aug. 31 for the Labor Day weekend.

Berle reportedly has a 50-50 split deal from the first dollar with no deductions, which may, if capacity gross is achieved on 98-cent admission break, hit as high as \$40,000. Out of this, comedian will pay cost of the show. Platt is also trying for Jimmy Durante, Lena Horne, Dennis Day, Red Skelton and other top-drawer names to fill in until the first of next year. Martin & Lewis are said to have a deal similar to Berle's.

Oriental, indie vaude competition to B&K flagship house, as yet has not set any names with the exception of Ethel Waters due in July.

Saranac Lake

By Happy Benway

Saranac, N. Y., May 1.

Jack (RKO) Wasserman hit the jackpot after 18 months of resting here. He got the all-clear green light to resume work.

Local niteries are starting to perk up for the coming summer. The Birches has added the Nap Lite band, Club Terrace at Tupper Lake has the Eastern Aces, the Pine Grove at Loon Lake features the Northern Ridge Runners, while the Placid Lounge at Lake Placid has Paul Krieger, the piano-accompanist.

Herman Buri, picture operator and maintenance manager, out of a Plattsburg hospital after a major operation and now back in circulation feeling tops.

Staff Sgt. Earl Payne shot in from Louisville to bedside and chat with his sister, Patricia Payne, newcomer making progress. Ditto William J. Butler, who did an in-and-out visit cheering up his frau, Hattie Butler, also a new arrival who has derived lots of benefit from the rest routine.

Charles "Chick" Lewis, Variety Clubs-Will Rogers Fund official, in from N. Y. for the quarterly inspection.

Sisterhood of the Jewish Community Center invited many of the local gang to attend the holiday festival in the downtown colony. Among those attending were Jack (RKO) Wasserman, Otto Hayman, Ben Schaffer, Larry Garber, Walter (CBS) Romanik and Tillie Ostrow.

Genie Reel (Mrs. Otto Hayman) all agog over her recent clinical; she packed a wallop of progress.

Frank Walters, after a too-long siege in bed, drew a special 10-day furlough to receive special eye treatment.

Harry Nason, who gave the rap a beating here, after a month's vacation in Philadelphia returns to this colony to take up with the Adirondack Daily Enterprise as city editor.

Walter (CGS) Romanik elated over his latest clinical that upped him as relief telephone switchboard operator, replacing Johnny (ATSE) Nolan, who is bound for N. Y. with an eye on a backstage job.

(Write to those who are ill.)

Night Club Reviews

Continued from page 82

Casablanca, Miami Beach added. It makes for an intelligently blended brace of stints that fit the suave atmosphere of this largest of the hotel-cafes on the Beach.

The comedy-song duo, this time out, add potency to their aud values via usage of new numbers with only one held over from last appearance. Tee off with brisk special "How About That," follow with laugh building version of "Poppa, Don't Preach to Me" and continue palm raising pace with spoof on singers and teacher, with Winslow working in full makeup. Miss Tyrell reveals range of pipes in this one with "Cara Nome" for a wrap up. Team, a handsome one, is a definite video and top cafe bet.

Chandra Kaly, working with three femmes, hasn't been seen in these parts for several seasons. His basic ideas on the Indo-Javanese interps are excellently conceived and staged, with costuming attractively colorful, and head and arm movements expertly handled. In a solo spot, Kaly clicks with his lithe native dance, then joins the gals to project an exciting West Indies routine that brings resounding reaction for the bowoff.

New orch setup has Chavez conducting and singing the Latin chants in top manner. Jose Cortes takes over for the show backing. He handles the chore neatly.

Lary.

Cafe Society D'm't'n, N.Y.

Josh White, Pearl Primus, Dorothy Ann, Sammy Benskin Orch (4), Cliff Jackson; \$4 minimum.

Current layout at this Greenwich Village spot is a sock session accurately slanted for this clientele. Both Josh White and Pearl Primus are standard turns here.

This is White's initial U. S. appearance since returning from a long concert swing through England. Although recently ill, singer is delivering an extended program of songs in topflight style, getting a begoff hand after nine numbers. White's blues attack is particularly effective on such tunes as "John Henry," "Foggy, Foggy Dew," "Lass With the Delicate Air" and "On Top of Old Smoky." Also includes several new items in a well-varied repertory in which his stand-out guitar-fingering is also showcased.

Pearl Primus is an exciting turn. Accompanied by an unbilled bongo drummer who scores in one skin-beating solo, Miss Primus projects her exotic hoofing routine with considerable power. Even though on the arty side, Miss Primus executes the African festival dances with a flair that communicates to the least common denominator. Cooch aspects of these dances don't hurt either although this is obviously serious stuff both to Miss Primus and the customers. Her costuming is colorfully matched to her terp material.

Opening spot is handled by songstress Dorothy Ann in fair fashion. Miss Ann has a good blues style, but this niterie isn't intimate enough for her to hold attention. Her choice of numbers could be improved also, since those slow items only add to the distractions. On such a tune as "He Was A Good Man," she hits strongly and she

should accent this type of rhythm number.

Sammy Benskin combo, comprising sax and rhythm trio, cuts the show neatly and also beats out solid music for customer dissipation. Cliff Jackson, as usual, is at the piano during the intermissions.

Herm.

Vaude, Cafe Dates

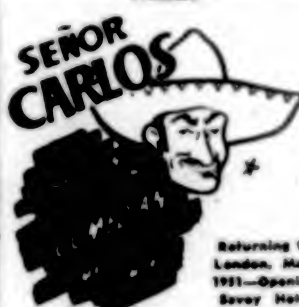
Hollywood

Mei Henke trio reoptioned by Encore Restaurant through June 1. . . . Hank Mancini wrapped up arrangements for Gloria De Haven's act, routined by Nick Castle, which opens May 3 at the Oriental, Chicago. . . . Gail Gail booked for a date at the London Palladium, opening July 2.

On the strength of recent Capitol discicks, Les Paul and wife Mary Ford have been inked for a series of niteries dates, starting May 9 at the Golden, Reno, and following May 24 with a three-weeker at the Thunderbird, Las Vegas. . . . Henry Miller, GAC veepee, hied to Honolulu for the Delta Rhythm Boys opening at the Lau Yee Chai Club and will also dig dates for other agency clients. . . . Betty & Jane Kean inked for a fortnight at Wilbur Clark's Desert Inn, Las Vegas, starting June 12. . . . Helen O'Connell set for eight weeks with Dean Martin & Jerry Lewis at the Copacabana, N. Y., starting May 10 and then plays the Paramount, N. Y., with the comics.

Fulton McGrath will be Mark Stevens' accompanist - batoneer when actor breaks in his singing p.a. in Seattle June 1.

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JOE FLAUM

Paramount, N. Y.

Joe Bushkin Orch (30), Frank Sinatra, Dagmar, Eileen Barton, Tim Herbert & Don Saxon; "My Forbidden Past" (RKO), reviewed in VARIETY, March 28, '51.

Current show at the Paramount, with the prominent marquee-coupling of Ava Gardner as star of the pic and Frank Sinatra as the in-person headliner, is an ace b.o. layout, one of the best at this house in some months. Stage session plays at a clicko pace, from Joe Bushkin orch's crackling musical curtain-raiser to the windup byplay between Sinatra and Dagmar (New Acts).

Sinatra is in top form for this stand, his first at the Paramount in about six years. Although still delivering a vocal turn basically, Sinatra is mixing his crooning with a pep brand of comedy for a solid personality impact. He is working with a flip casualness, frequently playing to the up-front bobbysoxers (who, incidentally, are squealing with more restraint than in days of yore) but generally maintaining adult values. Sinatra has a long turn, handling more than six numbers, in addition to pacing Dagmar through her assignment for a begoff hand.

Eileen Barton, hit on the "Bake a Cake" tune early last year, also registers strongly in the opening turn. Pert-looking, brightly-garbed songstress sells several novelty numbers with a delivery that's far superior to the song material. She scores most effectively on a fairly cute item, "I Met Him at One O'Clock," but she should cut out that corny sales pitch for her waxed version. Closes on the upbeat with a reprise of "Cake."

Tim Herbert & Don Saxon, in the deuce, fit well into the bill with their zany comedies. Boys punch hard, with most of their material holding together. Best part of their turn is a routine in which Saxon interviews Herbert, latter playing in a variety of foreign guises. Plenty laughs although some of the sequences end flatly. They also hit with their fight-picture takeoff, closing with a well-executed comedy hoofing number.

Bushkin, in his initial essay as a big-band maestro, lends a big lift to this session. This is a crackerjack aggregation, with five reeds, six brass and four rhythm balanced by five fiddles. This crew jumps like few other bands currently in the business. Bushkin also shows a flair in fronting the orch, batoning with authority and color, and cutting the show with sharp arrangements. Band warms up the house with a rocking instrumental, with Bushkin's clever pianists and vocal on Irving Berlin's oldie, "I Love a Piano," topping the band's turn. *Herm.*

Alameda, San Antonio

San Antonio, April 26.

Prof. Backwards, Uncle Willie, Belmont Bros. (2), Calvert Sis (2), the Proctors (2), Perez Del Rio Mel Winters band (5); "Ducna y Senora" (Filmex).

Third vaude show at the local Alameda shapes up into a neat package of entertainment, one of the best so far. It's fast moving, evenly paced and has a wide variety of talent to satisfy most any vaude lover. Show runs a smooth 60 minutes and seems half that time.

One of the main drawbacks is the fact that all of the emceeing by Perez Del Rio is in Spanish. Even the entertainers' call cards are in Spanish. Also entirely in Spanish with no English sub-titles is the feature film. Only thing that saves the day is that all of the entertainers perform in English. Some compromise should be made to attract more of the non-Latin American trade to the house.

Belmont Bros. (2) open smartly to present an intricate and flashy series of juggling routines. They juggle phosphorus, brightly colored hoops and pastel disks which makes for smart eye appeal. Biz with the disks on ropes passing them back and forth and high in the air scored heavily.

Calvert Sisters, two blondes, do several song specialties and are best in the story of the "Persian Kitty" and an original tune, "San Antonio Blues." Uncle Willie, nite club entertainer from Dallas, follows in a novel tap dance routine, then pantomimes to several records. His novel presentation of "Mule Trail" and the Red Temple-Jo Stafford, recording of "Imagination" nets salvos. Had to beg off.

The Proctors first do a sensual dance in jungle rhythm, then close smartly with some acro routines for strong returns. Prof. Backwards, dressed in cap and gown, closes the show. He brings the right kind of comedy to wrap up the session smartly. His spelling, pronunciation and writing of

words backwards and upside down wowed the crowd.

Lending its usual excellent support in the pit are Mel Winters' band who opens the layout smartly to "I Got Rhythm" and is also heard in a finale. *Andy.*

Palace, N. Y.

Slapate Marie Rosenbloom, The Barkleys (4), Jeanne Charlebois, Martin & Florenz, Day, Dawn & Dusk (3), Harris & Shore, Ming Sing Troupe (4), Don Albert House Orch; "Double Crossbones" (U), reviewed in VARIETY Nov. 22, '50.

Current Palace layout runs to a good level of entertainment with a well-mix-d, varied set of acts, all standard and more or less familiar. Headliner is Slapate Marie Rosenbloom, doing a final vaude turn before going into rehearsals for his Big Julie role in the touring company of "Guys and Dolls." He's the same big lumbering Rosenbloom, giving with the gags, some good and some familiar; acting as foil for a wise-cracking femme in an upper box; trying to sing; playing on his fisticuffs past and legit future, and otherwise fooling through a mild 20 minutes.

Opener brings on the Barkleys, an attractive foursome of dancers. The young boy and sister do their taps and turns routine; their mother sings, does a couple of imitations and adds some old-style steps, and 81-year-old grandpa follows with a spry tap turn to top off the act neatly. It's a wholesome opener. (Oldster, Tom Barrett, was killed by an auto Sunday (29). Act continued as trio.)

Jeanne Charlebois, tall, well-set blonde, follows with her series of imitations, creating effect of a banjo player, and a tap dancer, with her tongue and teeth; giving an impersonation of a child of four singing "Alice Blue Gown," and ending with her impression of a male singer, a tenor, doing "Yours Is My Heart Alone," in French. Imitations are all effective, with latter two the best.

Martin and Florenz bring on their various puppets, first a pair of South American conga dancers; then their Sad Sack GI and his drill-master sergeant, and finally the Jimmy Durante-Mae West duo. Some of the accompanying dialog, and especially Martin's singing are on the weak side, but the puppet work is good.

Day, Dawn and Dusk, Negro vocal trio, have neat arrangements for their sturdy pipes as they deliver "Looka Here" and "Sleep Kentucky Babe." The living "Rigoletto" quartet is also good, while the closing "Callopie" is a sock number that wins hefty applause. Men's voices are strong enough to discard the mikes.

Harris and Shore are a smooth team with their ballroom dance burlesques. Act abounds in good comedy as well as some unusual acrobatic effects. Femme, who's the chief comic, is a graceful dancer as well as skilled acrobat. Some of the gagging is feeble, but not enough to hurt the general good effect of the turn.

Closing, after Rosenbloom, is the Ming Sing Troupe, in which two stocky Oriental femmes perform skilled tricks with spinning plates while going through unusual contortions and twists. Male juggler has a good bit, spinning a plate on an unusually long pole. Fourth teammate, an Occidental femme, is attractive ornamentation. *Bron.*

Palomar, Seattle

Seattle, April 26.

Stan Kenton Orch (23) with Shelly Manne, Maynard Ferguson, Herkie Styles, Jay Johnson; "I'd Climb the Highest Mt" (20th).

Stan Kenton's crew, sparked by sharp comedy of Herkie Styles and talents of drummer Shelly Manne, sock over a full hour of buff entertainment. Opening with burlesque intros of sidemen, band goes into solid rendition of "Collaboration," followed by an Afro-Cuban number. Next sequence features Kenton at piano and Manne on drums, respectively, followed by a display of Ferguson's trumpet virtuosity that draws a big mitt.

Kenton's familiar "Death of Dixie-land" is a nifty, with Manne whamming over the vocal while Ferguson heats a torrid trumpet. Mood changes with band doing "September Song" with muted chorus for nice effect. Styles is on next for a session of chatter, bits of dance and mugging that's machine-gun fast and sells every second. Vocalist Jay Johnson works as a stooge for Styles in the auditorium and is brought up to warble "Nice Work if You Can Get It" and "One Hundred Years from Today."

Show winds up with Kenton handling vocal on "St. James Infirmary," with band joining in. Crew ties it up nicely with torrid "Peanut Vendor" for bow-off. *Reed.*

Capitol, N. Y.

Gordon Jenkins Orch (37) & Chorus (10) with Bob Stevens and Barry Thomson; The Tattlers, Pat Henning; Virginia Lee; "Bull-Aghter and the Lady" (Rep), reviewed in current issue of VARIETY.

Gordon Jenkins, heading one of the largest group of 802ers ever to play the Capitol stage, puts on an excellent musical show full of elegant arrangements and good vocal accompaniment. The south-paw conductor provides a crew that makes an impressive stage setting. The 37 pieces, with a large string section, a battery of French horns, plus the orthodox accoutrements that go with any well-regulated band, is about all the Cap stage can carry.

Under these circumstances the majority of the entertainment has to be along musical lines. Jenkins is extremely capable in that direction. His arrangements are heavily embroidered with counterpoint, and the baton colors his music in a manner that makes for excellent listening.

Orchestra is augmented by 10 voices plus the Tattlers, vocal quartet. The singers show up well for a good overall effect. Jenkins' magnum opus is, of course, "Manhattan Tower," an album he Decca'd some years ago. This fanciful musical painting of the Manhattan skyline is a sharp blend of commentary, voice and instrumentation. The piece has humor and color. Barry Thomson does the comment and the Tattlers do the best known piece from that suite, "New York's My Home," in a manner that gives this number a strong focal point. Bob Stevens' vocals are along class lines and are good audience fodder.

Because of the size of the orchestra, booker Sidney Piermont was stymied in getting acts with movement. Opening turn of Virginia Lee gives the illusion of motion with her comedy acrobatics. This Amazon-proportioned femme gets a plant from the audience and goes through a balancing routine, with the guy playing as though he never did acrobatics before in his life. Because of the fact that they're hampered for space, the duo cannot perform their usual backflip closing. They go over exceedingly well nonetheless.

Pat Henning provides assurance of entertainment in virtually any vauder. His line of gab has been around for some time, but he's got a zany delivery and a sureness with the audience that make his comedies a certain encore-getter. *Jose.*

Prince of Wales, London

London, April 24.

Bob Hope with Marilyn Maxwell & Jerry Desmond, Page & Bray, Peg-Leg Bates, Billy McComb & June, Arthur Klein Family, Alan Clive, 7 Volants, Rob Murray; Bobby Howell Orch.

The Bob Hope season was sell-out before the opening, and the first-night reception left no doubt that it could be extended considerably beyond the slated two weeks. Admission prices have been hiked by approximately 50%, but cannot affect capacity biz.

Hope, making his British bow in vaudeville (his previous appearances were under USO sponsorship), was kept on stage for 20 minutes over his scheduled hour, and if the customers had had their way, he'd have done much more. From his first entrance, the gags start rolling at lightning rate to yield a non-stop laughter response. The cracks, with the Hope touch of wit and topicality, were directed against politicians and fellow comedians, with Danny Kaye and Bing Crosby inevitably coming in for a large share. There is no letup for the first 20 minutes until Marilyn Maxwell comes on to do a few songs. Chirper scores with pops like "Embraceable You" and "Come Rain, Come Shine," and also "If I Were a Bell" from "Guys and Dolls."

Hope is then joined by Jerry Desmond, a nifty feed. In between times, the Hollywood star does a few songs, including a specially written lyric, "Uncle Sam's Song," which is a pointed comment at tax collections, and "Buttens and Bows," as a wham closer to an hilarious entertainment.

Although the customers are paying to see Hope, a good standard is maintained in the rest of the bill. The Seven Volants, a fast acrobatic team make a good opener, and Alan Clive, with a new range of impressions, warms up the house. His bits on James Stewart and Peter Lorre, in a crossstalk act, register strongly, but he does even better with his impersonations of George Sanders and Phil Harris. Arthur Klein Family, quartet of comedy cyclists, put on a pleasing novelty show.

His absence from London hadn't affected Peg Leg Bates' popularity.

He came on to a big welcome and after some 10 minutes of his brilliant hoofing, bowed out to a socko reception. Billy McComb is a con-juror whose tricks take second place to his patter, which is frequently of the casual, throwaway type. His partner, June, also goes over. Page and Bray, impressive dance stylists, round off the first half with an effective display.

Second half is opened by Rob Murray, Australian juggler who does some neat tricks with golf clubs, and golf balls before the stage is taken over by Hope.

Theatre's vaude season terminates with the current show. It will revert to revue next month. *Myro.*

Apollo, N. Y.

Freddie Mitchell Band (13) with Joyce Davis, Brown & Beige, Spider Bruce & Co. (4), Shoaregued Dancers (4), Doris Ruby, Nat "King" Cole Trio; "Bandit Queen" (SG).

Returning here after an absence of three years, Nat "King" Cole and his trio are headlining a layout of comedy, song and dance that is paced smoothly despite its over-long running time. Opening night show ran 95 minutes.

Cole, who is spotted in the closing slot, has been able to hold on to his position as a top marquee draw at the Harlem flagship via his waxings, which are big sellers in this area. Backed by his well integrated trio, Cole socks across eight numbers. Teen-agers in the audience, at show caught, seemed unable to control themselves during Cole's renditions of the romantic ballads and constantly shouted their approval. Cole segues from romantic to novelty tunes with ease. Delivering an assortment of numbers that range from "That's My Girl" to "Orange Colored Sky," Cole had to beg off despite long session.

In the deuce, Brown & Beige, a couple of young hoofers, go through a series of fast stepping together and then, separately, deliver the more intricate routines for good results. The Shoaregued Dancers, consisting of two gals and two men, present an interesting if not expert version of the Ball-type dance. Doris Ruby (New Acts), only ofay on the bill, makes her local bow in the fourth spotting.

Freddie Mitchell, a newcomer here, reduces his big band to a seven-man combo, comprising three rhythm and four brass, for a lively session of pop favorites and instrumentals. Joyce Davis, the band's vocalist, assists on a couple of numbers in a brassy manner. The band cuts the rest of the show nicely.

Spider Bruce & Co. handles the comedy sketches, which are well above par for this house. Working through a south-of-the-border sketch and a hustling routine sprinkled with funny lines, the comedians net big laughs.

Empire, London

London, April 23.

"Festival" with Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Marenis (2), Canfield Smith & Snodgrass, Bill Hurley, George Melachrino Orch; "Teresa" (M-G).

A festival flavor is introduced in Nat Karson's current production, giving the show a top-rating topicality as well as providing an ideal opportunity for novelty in treatment. Opening scene with Technicolor of famous London spots projected on to a transparent screen, while ballet and chorists are providing the background effect, gives the show a forceful start.

As a departure from the regular routine, the Empire terping girls come onstage from a huge model aircraft to represent Festival visitors and immediately go into another of their noted dance layouts. The festival background is maintained also for the Melachrino Orch's musical interlude, and Bill Hurley, winner of a nationwide talent contest, makes an auspicious debut with two solo numbers. Current ballet item, "Souvenir, 1897," has pleasing nostalgic appeal, and simpler choreography from Alan Carter achieves more satisfying results.

Two vaude acts are incorporated in the production. First is The Marenis, a duo with a sound balancing routine. Second is the return of Canfield Smith with his ventriloquial dummy, Snodgrass. Good laughter material is spilt for the regulars by repeating some of the gags that were recently used in the same theatre.

A more than usual spectacular closer has been designed by Karson with a large scale attractive setting. Entire company engages in a sock finale. *Myro.*

Roxy, N. Y.

Jay Marshall, Florian Zabach, Fred & Susan Barry, Gene Marvey, Roxyettes (412) & Escoris (6), Paul Ash House Orch; "Follow the Sun" (20th), reviewed in VARIETY March 21, '51.

Current Roxy stagehow represents an interim booking. It's a two-week stanza until the New York Philharmonic comes in May 9. The new parlay hasn't extended the Roxy budget to any degree, but surprisingly good entertainment values are evident. The four-act and production bill makes a good impact on the payees.

Florian Zabach, who was a recent longermer at the nearby Strand Theatre, is presently on his second consecutive bill at this house. This personable violinist-emcee gives the bill a good dressing. His intros are good and his fiddling stint, "Syncopated Clock" and "Jalousie," brings good returns.

Terping of Fred & Susan Barry gives the bill early strength. Their routines are interesting, with an applause-winning set of lifts and spins. The Barrys close a generally excellent set of dances with a cute bit of ballroomology with a lullaby motif.

Comedy is by Jay Marshall, a repeater at this house. Marshall's pseudo magico routine is frequently yock-producing. On this trip he's added a bagpipe bit which provides a further peg for good comedy. One of Marshall's strong points is his ability to give ad lib discourses on some facets of the current show. He makes a generally credible showing.

Gene Marvey, vet songster, retains pleasing pipes and a good sense of showmanship. Tenor pipes out a pair of pops before going into a medley of operatic arias. He goes over well.

House production with the 12 Roxyettes and six escorts have some sprightly and well-designed routines that dress up the stage proceedings considerably. *Jose.*

Casino, Toronto

Toronto, April 27.

Dave Apollon (4), Helen Forrest, Jeanors (3), Billy Kelly, Carroll Six, Bob Goodman, Archie Stone House Orch; "California Passage" (Rep).

Pleasant but far from b.o. sock is current 70-min. offering, with Dave Apollon sharing the marquee billing with Helen Forrest. Here as an annual feature, the balalaika virtuoso still has that old showmanship skill and instrumental technique that make him a continuous favorite with vaude audiences. His turn uses three Filipinos—in Texas Ranzers costume—for zany cross-patter, with Apollon pacing the proceedings. All the boys pluck strings and sock across tempo changes, coupled with clowning. Netted a terrific audience response when caught.

They get over neatly on "Summertime" and "Man I Love," a carbon of The Ink Spots in "If I Didn't Care," and a smash blend of "Dark Eyes" plus "Rhapsody in Blue," with former in a new jazzed version. Blond Miss Forrest had no difficulty in getting over. Clad in black, strapless gown, she opens with a bouncy "This Can't Be Love" to whom the customers. For tempo switch, goes into "Maybe," then her identifying, "Wish I Could Shimmy Like My Sister Kate," complete with torso-tossing that brings her back for a terrific "Hallelujah" begoff.

Bob Goodman, as singing emcee, gets proceedings off to a robust start with his sturdy warbling of "Sittin' on Top of the World." Carroll Sisters, a blond and brunet, follow for agile dance-acrobatics. Billy Kelly contrives political patter and a couple of dance bits that could be dropped because of bad taste and lack of cleverness. However, he redeems himself by impersonating an oldtime song-and-dance man, complete with straw hat and cane, for a neat soft-shoe finish. Three Ivanovs elick with aerial and hot work, marked by terrific speed. They copped a tumultuous reception for dangerous mid-air hand-catches.

McStay.

Capitol, Wash.

Washington, April 28.

Wally Brown, Cass Franklin & Monica Moore, Rudy Cardenas, Alphonse Berge & Co. (5); "Soldiers Three" (M-G).

This is strictly on the lightweight side, though parts of current lineup have appeal. On the whole, payees react mildly. Headliner Wally Brown gets some laughs for his line of garbled patter and disjointed gags. He starts slowly and builds to fair degree of success by end of act. Patrons seem to have to get used to his type of

Continued on page 73)

VARIETY BILLS

WEEK OF MAY 2

Numbers in connection with bills below indicate opening day of show
 Letter in parentheses indicates circuit (F) Famous (M) Metropolitan (I) Independent
 (L) Lower (M) Main (P) Paramount (R) RKO (S) Shofu (T) Tivoli (W) Warner
 (WR) Walter Reads

NEW YORK CITY
 Capitol (L) 3
 Gordon Jenkins Ore
 Pat Henning
 Virginia Lee
 Bob Stevens
 Music Hall (L) 3
 Morley Meredith
 Anne Keph
 Jane Laine
 Nino Wonder Dog
 Jacques Cordou
 Gene Snyder
 Rockettes
 Corps de Ballet
 Sym Ore
 Palace (L) 3
 Elia Lina
 Archie Robbins
 O to All
 Paramount (P) 3
 Frank Sinatra
 Eileen Barton
 Joe McKinlin Ore
 Tim Herbert &
 Don Saxon
 Dagmar
 Rexy (L) 3
 Flurza Zebach
 F & S Barry
 Joy Marshall
 Gene Marvey
 Strand (W) 3
 Count Basie Ore
 Thea Carper
 Bill Bailey
 Orioles
 George Kirby
 BALTIMORE
 Reval (L) 3
 Johnny Otto Md
 Little Ethel
 Mel Walker
 Redd Lyle
 Harris & Radcliffe
 Koll & Tapp
 Nesbitts
 BUFFALO
 Buffalo (P) 4-7
 Patti Page

Clyde McCoy Ore
 Don Rick
 Louis & Van
CHICAGO
 Chicago (P) 4
 Mills Bros
 Ballantine
 Ad Lynde
 Vic & Albo
 Oriental (L) 3
 Gloria DeHaven
 Roger Ray
 3 Clark Bros
 Sherman Hayes O
MIAMI
 Olympia (P) 3
 Ciro Rime
 Duke Art & Jr
 Stan Fisher
 Slat Bros
 Mel Torme
 Roosevelt (L) 3
 Bagels & Yon
 Barton Bros
 Johnnie Howard
 Adeline Neice
 Rickie Layne Co
 Larry Albert
 Delany & Moore
 Harry Drake
 Lloyd & Susan
ROCKFORD
 Palace (L) 4-6
 J. F. White
 H & W Bell
 Ladd Lyon
 Reval (L) 3
 Johnnie Otto Md
 Little Ethel
 Mel Walker
 Redd Lyle
 Harris & Radcliffe
 Koll & Tapp
 Nesbitts
 BUFFALO
 Buffalo (P) 4-7
 Patti Page

Ernie Brooks
 Peg Leg Bates
 Betty
 1 & 3 DAVIS
HACKNEY
 Empire (L) 36
 Jewel & Warren
 Benson Duley Co
 Rene Strang
 Wonder Wheelers
 Swan & Leigh
 O'Doris Bros
 Downey & Day
LEEDS
 Empire (L) 36
 Kerry Pipers
 A. Powell
 Hal Mack Dancing
 Demons
 Gus Aubrey
 Peter Webster
 Flo Whiteleys Zio
 Angela
 Randles Mandalay
 Singers
LEICESTER
 Palace (L) 36
 Jill Manners
 Eddie Wingrave
 Joe Poynton
 Wally Brennan
 Harry Drake
 Lloyd & Susan
 Empire (L) 36
 Bonner Collesano Jr
 Robert Moreton
 Lee Royce
 3 Monarchs
 Cottas 3
 Aerial Kenways
 Eve Escott
 Gordon Ray Girls
 Palladium (L) 36
 Judy Garland
 Max Bygraves
 Deborahs
 Rodini Ty
 Payne & Evans
 El Granadas &
 Peter
 Frances Duncan
 Palladium Girls
MANCHESTER
 Hippodrome (L) 36
 Reg Dixon
 Allen Bros & June
 Schlichty Sisters
 Marionettes
 Victor Seaford
 Roger Carole
 Lee Valentin
 Le Leonard
 Alex James & Irene
NEWCASTLE
 Empire (L) 36
 Harry Secombe
 Norton Fraser
 Harmonica Gang
 Nicholas & Merrin
 Tannor Sis
 Darley Dogs
 Trampo-Loomies
 Edwina
 Hill Billy Polcats
NORWICH
 Hippodrome (L) 36
 Terry Carter
 Ford & Lennor
 Ken Barnes & Joan
 Ken Fount
 Eva Hone
 Victor Rodman
 Morgan & Manning
 Cape Models
 Mayfair Maids
NOTTINGHAM
 Empire (L) 36
 Donald
 Charles Anderson
 Freddie Sales
 Godfrey & Kirby
 Olen Sealion
 Joe Mason
 Linda & Lane
PORTSMOUTH
 Prince of Wales
 (L) 36
 Bob Hope

Marilyn Maxwell
 Peg Leg Bates
 Page & Ray
 Arthur Klein Fmly
 Billy McComb &
 June
 Ray Murray
 7 Volants
 Royal (M) 36
 Arthur Askey
 Georges & Lenette
 Sunny Doyle
 Grete Unger 3
 Berni Gloria &
 Lindy
 Julia Bretton
 Francis Condrill &
 Hank
 Chevalier Bros
 Cynthia & Gladys
 Flo Whiteleys Zio
SHEFFIELD
 Empire (L) 36
 Ross Murray
 Jackie Co
 Jack Billings &
 Dana
 Ron Rowlands
 Richard Henderson Jr
 La Celeste
 Kovacs
 Cos Twins
 Miles Twins
SMITHS
 Empire (L) 36
 Smudgie Bros
 Les Douane
 Plack & Lucas
 Vagabonds
 Blair & Carey
 Jimmy Carney &
 Joan
 Sydney Wright
SUNDERLAND
 Empire (L) 36
 Joe Lane Md
 Eddie Arnold
 Rodini Ty
 Toot & Ruby
 Iris Sadler
 Merle & Marie
SWANSEA
 Empire (L) 36
 Peter
 Harold Taylor
 Doreen Harris
 Shating Colorado
 Edward Victor
 O'Doris Bros
 Jack Criss & Jill
WALTHAMSTOW
 Palace (L) 36
 Lauri Lupino Lane
 Peg White &
 Madger
 Reid Twins
 Welcome Singers
 George Truzzi
 Wallace Lupino
 Ken Wilson
 Denning Kingettes
 Teresa Waters
 Vera McLean
 Freddie Martin
 Tommy Layton
 Gordon Caddy

AUSTRALIA
CHRISTCHURCH
 Royal (L) 36
 M & N Nesbitt
 Gus Brox & Myrna
 Wally Boag
 Marquis & Family
 Detroit
 Thomas Savors
 Eugene's Flying
 Ballet
 Southern Sisters
 Patricia Hardie
 Alice Brownmann
MELBOURNE
 Tivoli (L) 36
 Jim Gerald
 Ed Glover
 Dorothy Jean
 Miriam Lester
 Sheila McGuire
 Marie La Varre
 Al Thomas
SYDNEY
 Tivoli (L) 36
 Armand Perren
 Marion Davies
 3 Foyes
 Devine & King
 Gerda Bornstad
 Chibi
 Marika Seary
 Nidley Tappin
 Wim De Jong
 Jacques Cartoux
 Jimmy Elder
 Joe Whitehouse
 Clary Trenholm

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 Devine & King
 Gerda Bornstad
 Chibi
 Marika Seary
 Nidley Tappin
 Wim De Jong
 Jacques Cartoux
 Jimmy Elder
 Joe Whitehouse
 Clary Trenholm

BRITAIN
ASTON
 Hippodrome (L) 36
 Len Hery
 Audrey May
 Les Symmetricals
 J & H Rogovski
 Eric Coverdale
 Girls Ty
BIRMINGHAM
 Hippodrome (L) 36
 Tommy Trinder
 Pat Kirkwood
 A & B Lund
 Les Whitmer
 Jack Parnell Co
 Bobbie Brandt
BLACKPOOL
 Palace (L) 36
 Larry Adler
 Alfredo
 Arlene Co
 Moon & Russell
 Cherry Lind
 Joe Orines
 Francis & Sandra
 2 Valers
 Towner Circus (L) 36
 Charlie Carroll &
 Smiths
 Horace
 Oscar Koryola
 Lions
 Gt Alexander Ty
 Victor Julian &
 Pella
 Enes Animals
 4 Richys
 3 Lorandos
 Mars Ty
 Arrigons
 3 Hous
 Jimmy Scott
 Flying Constellation
 Lillian Jimmy
 Annettes
 Circusettes
BOSCOMBE
 Hippodrome (L) 36
 Gordites
 George Wood Co
 A. S. S.
 Bert Brooks
 Marche & Braun
 Stella Marie & Paul
 Randall
 Bob Nelson
BRADFORD
 Alhambra (M) 36
 Cillas Dogs
 Royal Killie Jrs
 Laine Watson
 Jack Watson
 LeRays
 Arthur Worley
 Jose Moreno
 Burton & Son
 MacDonald &
 Graham
BRIGHTON
 Hippodrome (L) 36
 Bert Kaye Pokes
 Arthur English
 Irving & Girwood
 Morrell & Kaye
 Val Merrill
 Eddie Gray

Low & Ladd
 Rosa & Rodia
BRISTOL
 Empire (L) 36
 Alan Hiddle
 Moleidy & Joy
 Soranaders
 Johnny Leeson
 Maybaw & Francis
 Vic Korte
 Martin Owen
 Mimi Pin
 Ernest Weaver
 Sheila Daly
 1901
CHLSEA
 Palace (L) 36
 Rhodas & Lane
 Nudes
 Internationals
 Dorothy Neal
 Paul Newington
 J & A Grant
 Tommy Dee
 John Guest
 Arnie
 Sammy Bayes
 Sidney Glen
 Gene Rio
 Jimmy Yulle
CHISWICK
 Empire (L) 36
 Hal Moore
 S & M Harrison
 Wilson Keppel &
 Betty
 A. L. Ward
 All Boy Co
 Betty Hobbs Globe
 Girls
 Kirk Stevens
 Celia Hart
 Bob Trent
DERBY
 Hippodrome (L) 36
 De Haven & Page
 Eno & Lane
 Bel & Gay
 3 Duvals
 Hazel Holland
 Franks & Lecron
 Peter Blair
 Annette Dural Gurn
EAST HAMPTON
 Palace (L) 36
 C & R Yalo
 Denary Dale
 Singers
 3 Hicks
 Ketchinsky &
 Greta
 Fredrick Harrison
 Pamela D'Ormy
 Betty Broughton
 Andree Paris
 Models
 De Luce Ballet
GLASGOW
 Empire (L) 36
 Joe Oliver
 Steve Conway
 Bergman & Borro
 June Hamilton
 Dorothy Cason
 Sylvia Campbell
 Maureen Power
 Douglas Argent

Cabaret Bills
NEW YORK CITY
 Birdland
 Count Basie Ore
 Blue Angel
 Fortia Nelson
 Alice Pearce
 Marc Lawrence
 Martha Davis
 Stuart Rom
 Eddie & Rack
 Oliver Shefeld
 Lester Crowley 3
 Harold Coohe
 Ben Solv
 Jimmie Daniels
 Mae Barnes
 Norrene Tate
 Komack & Burns
 L. Henderson
 Goto Sociers
 Josh White
 Pearl Primus
 Dorothy Ann
 Sammy Benskin O
 Chetow Madrid
 Gilberte Valden
 Ramonita & Leon
 Sam Miguel
 Jose Pillado Ore
 Jack Fairchild
 Copacabana
 Martin & Lewis
 De Marco Sis
 Mayo Bros
 Bob Miller
 Rita Constante
 M. Darns Ore
 F. Alvarez Ore
 L. Chise
 Scotta Lee
 Trini Moran
 Maria Del Carmen
 Nino Utrera
 Eduardo Ruys
 Sergio Horro
 D'Alman Ore
 Embers
 Art Tatum
 Habibi
 Shoshana Damari

Canada
Montreal
 Savoy (L) 36
 June March
 Henny Nadell
 Dow & Dow
 Fairfax
 Bonham Bros
 Franklin Twins
 Sylvia & Christian
 Jean Styles
Great Marcell
 Larry Clarke Ore
 Seville (L) 36
 Patti Page
 Benny Desmond
 Don Henry 3
 2 Kathryn Lee
 3 Carnevals
 Len Howard Ore

Gloria Lo Roy
 Lea Fabbio
 Can Can Durs
 Romano Tito
 Art Waver Ore
 Le Nubon Slew
 Pat Carroll
 Kirkwood Goodman
 Norman Parlo 3
 Julius Monk
 Leon & Eddie's
 Eddie Davis
 Larry Daniels
 Lobby Dean
 Al Delany
 Carmen Montoya
 The Rogers
 Little Club
 Ernie Waver Ore
 No 1 Fifth Ave
 Lois Livingston
 Herb Corey
 Downey & Fawcett
 Susan Webster
 Old Knick
 Jack Waldron
 Betty Lou Barto
 Sherry Stevens
 Ernest Sarcino
 Gene Courtney
 Bill Meigs
 Clara Cedrone
 Old Seemanns
 Sadie Baiks
 Lou Spiller
 Irene Carroll
 Carol Lane
 Line
 Joe LaPorte Ore
 D'Aquila Ore

MIAMI-MIAMI BEACH
 Bay of Music
 Bill Jordan
 David Elliott
 Al Robinson
 A. Alkali Rio
 Harvey Bell
 Arne Sultan
 Casablanca Hotel
 Tyrell & Winslow
 Chandra Kaly Ders
 Chaves
 Joan Cortez Ore
 Harry Warner Ore
 Clover Club
 Gene Baylon
 Phyllis Arnold
 Brocky Sherman
 Jack Stuart 3
 John Conrad Ders
 Woody Woodbury
 Tony Lopez Ore
 Cape City
 Al Nease
 Tommy Trent
 Martin & Adams
 Quinones Ore
 David Tyler Ore
 S. O'Clock Club
 Martha Raye
 Billy Vane
 Yod Gardman (L)
 Frank Linsale Ore
 Johning Hotel
 Frances Colwell
 Michael Strange
 Tony Matas
 Lord Farlow Hotel
 Hal Graham Ore
 Leon & Eddie's
 Mel Mars
 Gayle Powers
 Melvin
 Billie Jay
 Eddie Gortlin
 Don Hubby
 Gabby

CHICAGO
 Blackhawk
 Norma Lou Doggett
 Jessie Elliot
 Ray Arnett
 Connie Baxter
 Don Keat
 Bobo Lewis &
 Bobby Barry
 Joel Friend
 Henry Brandon Ore
 Chet Porco
 Mervy Amsterdam
 Estelle Sloan
 Frances Cameo
 Stan Grover
 Rhodas & Kyle
 Chae Adorables (L)
 Cae Davidson Ore
 Pancho Ore
 Palmer House
 Dorothy Shay
 Warner & McGuire

LOS ANGELES
 Ambassador Hotel
 Frances Langford
 Clark Donati
 Eddie Bergman Ore
 Shifmore Hotel
 Jackie Green
 Mordoni & Louise
 Ed Ford
 Church & Hale

LAS VEGAS
 Desert Inn
 Carl Ravazza
 Joe Bishop
 Carlton Hayes Ore
 El Sancha Vegas
 Joe Lewis
 Mims Chy
 Buster Burnell
 Austin Mack
 Ted Pie Rio Ore
 Stomping Hotel
 John Carroll

UA-Popkin
 Continued from page 3

product. UA claims its deal with Popkin is fully exclusive with no loopholes for the indie film-maker to enter releasing pact with others. UA is not rushing into any court bout with Popkin at this time for the reason the company, currently well heeled with ptx, has no need for either "Well" or "Magic Face." However, it's felt the two films figure strongly as "exploitation specials" and have good revenue potential. UA wants the two for release in the fall. Popkin was in N. Y. from the Coast last week but insisted he was mainly interested in "seeing a few ball games." He had at least one meeting with UA toppers. On previous visits the producer had talks with other companies regarding possible release of his output.

Park Sheraton
 Joan Klein 3
 Sam Watters
 Ernestine Holmes
 Penhouse
 Paul Tachman
 Johnny Thompson
 Mirko
 Stivers
 Paul Winchell
 Billy Daniels
 Beliana Vanko 4
 Sherry Stevens
 Nancy Tompton
 Clark Ranger
 Line
 Versatiles
 Lucienne Boyer
 Pierre Cartier
 Arini & Consue
 Smith Pett Ore
 Pantheite Ore
 Village Barn
 Burt Hubber
 Louise & Harris
 Dick Shavin
 Dolph Trammson 3
 Bobbly Meyers Ore
 Village Vanguard
 Maxine Sullivan
 Charlotte Rae
 Clarence Williams
 Wivel
 Texas Singsale
 Bob Lee
 West Avenue
 Billy De Wolfe
 Eileen & Carver
 Emil Coleman
 Mircha Berry Ore

DAGMAR
 Comedy-Songs
 10 Mins.
 Paramount, N. Y.
 Dagmar (Jenny Lewis) is strictly a TV phenomenon. Coming up via her appearances on the NBC-TV "Broadway Open House" show, she has parlayed her provocative physique and scripted malapropisms into bigtime coin as a solo personality. This could only happen on video where the sight values of her monumental figure can take precedence over other talent potentialities.

Dagmar's current stand at the Paramount cashes in on her video-made rep. Tipoff of her merits as a straight performer is the fact that she works her full stint together with Frank Sinatra, the show's headliner. Without Sinatra, or somebody else, to carry a big part of the routine, she would be an uncertain starter, although the wolfcall set probably wouldn't care if she didn't do anything else except stand well to the stage front center. Gal's not doing much more even with Sinatra. Her gown is of the full-length type with a slit to the knees and a neckline that's 50%, at least, of her act. Her gagging routine with Sinatra was obviously scripted on the theory that nobody would be listening anyway. Here's a sample. Sinatra: "That's a nice gown you have on." Dagmar: "Oh, it's nothing." Sinatra: "That's what I mean." Or Sinatra asks, "Do you sing?" and Dagmar says, "I'm a messy soprano," etc. There's also the inescapable kissing sequence with Dagmar winds up her turn duetting with Sinatra on a takeoff of "Rag Mop." This tune isn't exactly a tough vocal exercise and Dagmar handles her part in acceptable style, displaying pipes that could be developed. She then struts off stage, a part of her turn which should not be underestimated for its hefty impact. Herm.

JACK GORDON TRIO
 Instrumentals, songs
 25 Mins.
 Club One-Two, Toronto
 Jack Gordon, former vocalist and guitarist with Tommy Tucker's orch, has revamped his all-male trio style with the bringing-in of Frances Foster as femme chirp associate. Boys were originally a musical trio but are now, with Miss Foster, combining instruments with vocals in their break-in at Ruth ("I'll Never Smile Again"). Low's posh nitery here. Pacing the combo, Gordon is on guitar, Si Leone on bass and trumpet, Ray Gerbeck on accordion, Frances Foster stunting periodically on the drums, but only for soft whisk percussion.

Group jumps from ballads to bop to jump for neat musicianship, with the three boys taking step-outs for vocal solos. They have trick tonal effects and plenty of selling originality. Frances Foster, with her husky delivery and that slipping, strapless crimson gown, contributes the s.a. the act apparently originally lacked. (Miss Foster was with Ray Anthony a year; broke to become a single at Chez Ami, Buffalo, for a year, where she had her own 15-minute TV program, "Presenting Frances Foster.")

Mingling their instrumentation with songs, group showed lots of vitality when caught, with the whirlwind pace of "Sabre Song" and their "Afro-Cuban Landscape," a slower tempo-switch to "You Made Me Love You" and a pert but unmalicious satire on The Ink-Spots "If I Didn't Care." Youngsters have a neat appearance and are well-wadded, in addition to their wide repertoire. They received top audience appreciation on opening of their new act here for neat blending of instruments and voices. McStay.

LES FABIOS (2)
 Novelty Dance
 10 Mins.
 Latin Quarter, N. Y.
 French pair have a novelty in that his chalk-white makeup is a startlingly faithful simulation of a mannequin. He maintains rigidity and eccentricity almost throughout, as his pert femme partner engages in a quasi "surprise" dance routine with him.

There is the familiar business of winding him up, but he becomes energetic and masculine as he whirls and spins her. Idea and routine itself is of familiar cut but their execution is different, shaping as a bright little novelty for any nitery floor. Abel.

New Acts

LADY PATACHOU
 Songs
 45 Mins.
 Montmartre, Montreal
 The Montmartre, which has done much to establish Montreal as the tryout spot for Parisian talent before essaying a U. S. tour, heads up current layout with Lady Patachou, a short, sturdy blonde chirper whose broad approach and community-sing type of offering is clicking heavily with local French Canadian saloonites.

Mme. Patachou is no novice when it comes to working a room such as this (she has a club of her own in Paris) and the guiding hand of Maurice Chevalier (she is his discovery and protegee) is evidenced in some of her facial gestures and overall mannerisms. Garbed in a simple white blouse and short blue skirt which makes a refreshing change from usual pseudo-French wardrobes of other chanteuses, Patachou offers a diversified collection of songs that register solidly for a good 45 minutes before begging off.

Absence of the usual stilted, mike-frightened presentation and an easy, free-moving performance does much to heighten overall effect. Her vocalizing of the special anniversary song composed for the 2000th birthday of Paris, with lyrics by Chevalier, drew plaudits as did "Les Deux Soeurs" ("Two Sisters") written by localite Felix Leclerc. Gal is best when doing old French folk tunes such as "Le Joueur de Luth" and working audience parish sessions which she does with vigor and drive. All songs in present list are in French and to score with a mixed-language clientele she will have to include one or more obvious and familiar French number plus a brace of English items; also cut down the "everybody-in-the-act" routines which are only suitable for a cafe such as the Montmartre. That's her style also in the native Paris joint she operates. Neut.

TIBOR RAKOSSY
 Songs
 12 Mins.
 Cafe Grinning, N. Y.
 Tibor Rakossy is a pleasing baritone who has worked the typical string of Continental cafes (German, Hungarian, etc.). He's making his debut at Grinning after three and a half consecutive years at the nearby Cafe Tokay. The customers like him.

Rakossy is good-looking, has a nice personality and delivers the gamut of Hungarian and German ballads, with an occasional English lyric thrown in. Sharing the billing with Rakossy is Rosalie Grant, soprano, whose style is in the same idiom of Rakossy. Bela Villanyi's instrumental trio completes the layout with their interlude music. Kaha.

DORIS RUBY
 Dance
 5 Mins.
 Apollo, N. Y.
 Attractive, long-stemmed brunet, Doris Ruby impresses as a terpsiter. Making her bow at this Harlem house as the only white act on the bill, gal was well received and should prove more than adequate in wider cafe and vaude bookings.

Pacing and timing of her fancy footwork register nicely, and costuming aimed to accent gal's eye appeal heightens overall effect.

'Old Soldiers'

Continued from page 1
 visit last Thursday (26), sales of the speech and "Old Soldiers" reached an unprecedented high in the Chi platter stores. The Mercury LP pressing of the speech, which the Chicago Tribune took over in a promotional scheme, racked up more than 6,500 sales in its first week. Retailers report that the Coral waxing of "Old Soldiers," with Herb Jeffries, sold out first since the platters got in ahead of the others by jumping the gun on the release date. Columbia, meantime, claims that its Gene Autry waxing is selling at the rate of 25,000 a day, and Victor is rushing out 100,000 copies of Vaughn Monroe's etching to meet retail orders. Decca is also rushing pressings of Bing Crosby's version, which was taken off his CBS air show last Wednesday (25). Musicians backing Crosby received regular recording fees from Decca for the dubbing.

Barns May Wrassle Agents Again; Protest Royalties and Packages

Another scrap over royalties, similar to last year's tussle, is brewing between straw hat producers and authors' agents. Thus far, the situation centers chiefly around "Streetcar Named Desire," for which Max Siegel, representing Audrey Wood, agent for author Tennessee Williams, and Irene M. Selanick, producer of the original Broadway edition, is reportedly asking a flat 10%. Stock Managers Assn., meeting yesterday (Tues.) at the Astor Hotel, N. Y., voted to ask Siegel to reduce the terms.

Although the barn impresarios concede that a tilted tap is in order for recent Broadway hits, it's claimed that 10% is prohibitive, since the prevailing setup is for varying royalty according to the capacity of the spot. In general, the author's fee runs around 4% for strawhats. Last season, the royalty squawks involved "Born Yesterday" and "Harvey."

The SMA meeting voted also to try to persuade authors' agent Leah Salisbury to revise reported plans to hold up the stock rights to "Black Chiffon," which she and George Brandt are understood packaging for presentation on the latter's subway circuit and will subsequently offer to the barns, with a road tour to follow next fall.

Charlotte Buchwald Harmon, associated with her husband, Lewis Harmon, in the operation of the Clinton (Conn.) Summer Theatre, and Lee Falk, who has the Boston Summer Theatre, were elected to the board as replacements for Richard Aldrich and Melville Burke, resigned.

A luncheon, at which the SMA awards will be presented to Basil Rathbone and Kay Francis as the "most cooperative" stars of the straw hat circuit last season, will be held May 10 at the Astor. Gertrude Lawrence (Mrs. Aldrich) will be guest speaker and, it's understood, make a surprise announcement on her own. John Huntington, SMA president, will preside. Sara Stamm is in charge of ticket sales.

Easton Broker Blaming Plight on High Premiums Charged by N.Y. Agencies

Easton, Pa., May 1.

High premiums charged him by ticket agencies in New York and Philadelphia and last fall's World Series were blamed by Bob Gold, former Easton ticket-broker returned here from Alabama to face charges of defrauding his clients, with his plight.

Police say that Gold left about \$30,000 in debts when he disappeared last fall. Gold claimed that it is nearer \$20,000.

Gold told police on his arrival here that he left Easton because he was afraid that a New York outfit to which he owed money would kill him. He is reported to owe bookling agencies in New York about \$3,200, and in Philadelphia, about \$3,600.

He predicted that the ticket agencies would not prosecute him because, he said, he paid illegally high prices for tickets. He said he bought theatre tickets to such hits as "South Pacific" at premium prices, and sold them to his customers here at regular boxoffice prices and a small extra charge. His clientele extended far beyond Easton, and he had customers in New York.

New Paraplegic Version Being Prepped for Fall

New edition of the paraplegic revue, "It's a Great Day," which closed recently after playing several midwest cities, is planned for the fall by Rubicon Productions, Inc. All but about six or eight of the original company of 20 will be recast, using wheelchair performers from various local vet shows, plus a few showgirls from New York. Budget of \$100,000 is being sought for the production.

Lucky Perkins, Rubicon president, is in New York to try to obtain financing, as well as work with Frank Wolf and Dorcas Cochran on a revised script and do casting.

2 New Songs Into 'Time'; 12 Minutes Lopped Off

Philadelphia, May 1.

"Courtin' Time," currently trying out here, has added two new song numbers, both in the first act. One is "Old Fashioned Glimmer in Your Eye," sung by the girls, and the other (not immediately after) is "It's Too Much Trouble," sung by Lloyd Nolan. With the running time reduced 12 minutes during the Boston engagement, the show rang up here last night at 8:35 and down at 11:05.

Although producers James Russo and Michael Ellis have been trying to get another theatre for the Broadway run, the show is expected to open May 16 at the National, N. Y.

'Guys' Netting \$10,500 Weekly

"Guys and Dolls," Cy Feuer-Ernest H. Martin production at the 46th Street, N. Y., is now in the black, having earned back its production cost as of March 31. Actual operating profit up to that date was \$187,483. The Frank Loesser-Jo Swerling-Abe Burrows musical, financed at \$200,000, actually cost \$177,900 to produce. Besides \$100,000 paid to the backers thus far, assets include \$25,000 cash reserve, \$23,866 in bonds and \$49,314 available for distribution.

The show has yet to play to less than the legal limit of standees and, with the end of commissionable theatre parties, the weekly gross is regularly \$44,400 and the operating net is running around \$10,500. A touring company, to open on the Coast this summer under Los Angeles and San Francisco Civic Light Opera sponsorship, is being financed out of guaranteed profits from the engagements in those two towns.

Rental of the 46th Street, N. Y., is 30% of the first \$25,000 gross and 25% of the balance, which comes to \$11,350 a week at the present b.o. pace. That's a trifle above the usual musical show rate of 30% on the first \$20,000 and 25% thereafter.

Britton In Road 'Guys'

Hollywood, May 1.

Pamela Britton signed for role of Adelaide in the National Company of "Guys and Dolls" opening July 30 at the Philharmonic, Los Angeles. Company plays here and Frisco before heading for Chicago.

Allan Jones, Jan Clayton and Julie Oshins were recently inked for other top roles.

DOUGLAS SOUGHT FOR 'PROFANE' BARN TOUR

Melvyn Douglas, currently co-starring in "Little Blue Light," at the ANTA Playhouse, N. Y., is being sought by Harold Bromley for Edward Mabley's "Sacred and Profane," which he plans to present for a 10-week straw hat tour before bringing to Broadway in the fall. A femme star is also required for the one-set, 10-character play.

Bromley also hopes to produce next season, in partnership with George Brandt, his translation of the current Paris hit, "Samarkand." The pair have recently been teamed in the revival of "Springtime for Henry" and the touring edition of "The Innocents."

Tallchief-Eglevsky For Pitt Opera's 'Two Hearts'

Pittsburgh, May 1.

Maria Tallchief and Andre Eglevsky, N. Y. City Ballet Co. stars, have been engaged as leading dancers for the Pitt Civic Light Opera production this summer of "Two Hearts in Three-Quarter Time." They're the first people in the terp department lined up for the nine-week season.

Series opens June 11 with "Miss Liberty," which will have Sandra Deel heading the cast.

One Way to Avoid Tolls

Hartford, May 1.

Actor William Gaxton has been named a member of Connecticut's Merritt Parkway Commission by Gov. John Lodge. His term starts July 1. Commission duties are supervision and regulation of the roadway.

Singer James Melton was a member of the commission for many years. His term expired last July 1.

Broadway 'Bests' Breed Like Birds & Bees; Only The Flops Are Modest

There are four "best" straight plays and two "best" musicals on Broadway currently, according to the alphabetical ads. Moreover, it's figured the situation will become even more involved as the season nears its end and the output of theatrical prizes and awards reaches a peak. As one manager observed last week, almost the only shows not advertising themselves as "best" are either outright flops or the boxoffice smashes that sell out regardless.

For example, according to the ads, "Billy Budd" is plugged as "best American play 1950-51" in the opinion of Gilbert Gabriel, of Cue mag; "Darkness at Noon" is the N. Y. Drama Critics' Circle prize play of the season; "Guys and Dolls" is the Circle's prize musical; "South Pacific" is the Pulitzer Prize musical of last season, "Country Girl" is this season's best play, according to an outfit called the Theatre Club, Inc., (and the show's ad plugs Uta Hagen as the season's best actress, as chosen by the American Theatre Wing) and "Rose Tattoo" is the best play of the year on the basis of a Perry award (sponsored by the American Theatre Wing).

Smashes not advertising themselves as prize-winners include "Tree Grows in Brooklyn," "Affairs of State," "Bell, Book and Candle," "Call Me Madam," "Gentlemen Prefer Blondes," "Kiss Me, Kate," "Happy Time," "King and I," "Moon Is Blue" and "Twentieth Century." Some of them undoubtedly could cite some such recognition if the managements wanted to examine their publicity scrapbooks.

In the case of "South Pacific," the ad's mention of the Pulitzer Prize is an understatement, since the show also received the Critics' Circle award and a batch of "Tonys" and other citations last season. Also, although the Pulitzer Prize was received last season, the show was actually produced two seasons ago. Finally, the book, "Tales of the South Pacific," from which the musical was taken, previously received the Pulitzer award for literature.

Miller Survey to Check 'Moon' Theatregoers

Survey of theatregoing habits, in relation to TV set ownership, film attendance, daily newspaper readership, advance ticket buying, etc., will be started in about two weeks among patrons at "Moon Is Blue," at the Henry Miller, N. Y. Study, to be conducted by Arthur Cantor, will last 10 weeks and will be underwritten by Gilbert Miller, owner of the theatre.

Plan is to distribute about 80,000 questionnaires inserted in the Playbill for the comedy. Long and narrow pamphlets, designed to attract the attention of playgoers, will be used. Several colors will be used to differentiate between the various seat prices, and an attempt will be made to break down the replies by age, education and occupational groups. About 8,000 returns are anticipated.

In addition, Cantor intends to conduct a few detailed, personal interviews at random, in the suburbs. It's figured the entire project, which will probably cost about \$2,000, may uncover new and useful information on public attitudes toward legit, besides providing Miller with a mailing list for future shows at his theatre.

Eve Arden's Silo Tour

Hollywood, May 1.

Eve Arden, who toured summer theatres last summer for eight weeks, will hit the silo circuit again this year with "Here Today." Brooks West has been set for the male lead in the packaged play.

Equity, AGMA in Jurisdictional Tiff On Metop's Touring 'Fledermaus'

End of 'World' Nips

New Haven Show Train

Bridgeport, May 1.

Decision to close "Out of This World" Saturday (3) instead of May 19th as first skedded, caught the New Haven R. R. with a show train to a dark attraction on its hands. Rail movement was slated for May 11th.

The New Haven had a fast announcement about money back or postponing to the next show train for "Call Me Madam," June 5th.

'20th' Earns Cost; Nets 3G Weekly

"Twentieth Century," comedy revival at the Fulton, N. Y., has more than earned back its investment and will shortly make another distribution to the backers. Jose Ferrer production was financed at \$25,000 and cost \$33,907, including \$8,333 contributed by the American National Theatre & Academy. Show has made a total operating profit of \$37,649, as of March 31, and has distributed \$25,000.

At its solid capacity pace of about \$23,500 a week, the production has been netting approximately \$3,000. It has unusually favorable theatre terms, paying 30% on the first \$20,000 gross and 25% on the balance, which is the deal normally applying on musicals rather than straight plays. Largest item in the operating budget is the cast payroll, averaging about \$7,400 a week, with Ferrer and Gloria Swanson, the co-stars, getting 10% apiece. However, Ferrer does not take a director royalty, although his contract reputedly entitles him to it.

The author royalties total 10%, with Ben Hecht and Charles MacArthur taking an equal split of two-thirds, and the remaining third going to Charles B. Mitchell, from whose original play they adapted the comedy. Budget also includes \$250 for the pressagent and \$250 for promotion and publicity, and \$300 for the company manager.

PRODUCER'S SWITCH DUE ON KOBER 'WISH'

"Wish You Were Here," musical version of Arthur Kober's "Having Wonderful Time," may be produced next season by Herman Levin and Oliver Smith, Kermit Bloomgarden or perhaps Robert L. Joseph. The show, with book adapted by the author and songs by Harold Rome, was previously on the 1951-52 agenda of Max Gordon, with Hubbell Robinson, Jr., CBS vice-president in charge of programs, as silent partner. However, Gordon is reportedly reluctant to commit himself for a musical production involving around \$250,000, particularly after losing some of his own coin in his recent presentation of the George S. Kaufman-Leueen MacGrath play, "Small Hours."

Levin and Smith, co-producers of "Gentlemen Prefer Blondes" and the recent "Bless You All," which likewise had songs by Rome, are not known to have any definite production plans for next season. Bloomgarden, usually a presenter of straight plays, has several tentative projects for 1951-52, but nothing actually set. Joseph, the son of N. Y. C. controller Lazarus Joseph, was co-producer with Alexander H. Cohen last winter of the Louis Calhern revival of "King Lear."

Flores Pacted for K.C. Starlight Theatre Bow

Kansas City, May 1.

Roland Flores has been signed to conduct the orchestra for the Starlight Theatre and its 71-night season of musical comedies and light operettas in Swope Park, beginning June 25.

Victoria Sherry (Mrs. Flore) already has been signed to sing the feminine lead in "The Desert Song," Starlight opener.

Jurisdictional dispute looms between Equity and the American Guild of Musical Artists, in connection with the Metropolitan Opera Assn.'s touring production of Strauss' "Die Fledermaus," skedded for next season. The Met is assembling a new company for this special production, planning a 30-week nationwide tour with it, on an eight-performance-a-week basis mainly in legit houses. Bookings will include one and two-week stands, some half-week splits, but no one-nighters.

Equity wrote the Met a couple of weeks ago, saying that this "Fledermaus" was its province, and asking the Met to sign a pact with it for the tour. Equity claims jurisdiction on grounds that "Fledermaus" is an operetta, not an opera, that this will not be a repertory company (as with previous Met road presentations), but a parole company recruited specially for the purpose, and toured like a regular show and booked into theatres instead of concert halls, in competition with other legit attractions. Equity sent AGMA a copy of its letter.

AGMA, however, is claiming jurisdiction because "Fledermaus" is being presented under operatic auspices locally, by a well-known opera company, with opera (not legit) singers. "Fledermaus" has been in the Met's regular repertoire all this season, and is being done by the Met on its current spring tour. Its success in N. Y. this year suggested the idea of the touring company next season.

'Rosalinda' Angle

AGMA also points to the fact that when "Fledermaus" was done on Broadway as the operetta, "Rosalinda," in 1942, under New Opera Co. auspices, AGMA had jurisdiction. AGMA has had jurisdiction over the recent Glan-Carlo Menotti operas, "The Medium" and "The Consul," done on Broadway and on the road as legiters, and similarly over Benjamin Britten's "Rape of Lucretia." Equity,

(Continued on page 70)

Melnick Preps 100G Revue For Fall; About \$60,000 Of Coin Already Raised

Daniel Melnick, former box-office treasurer of the Ziegfeld and other New York theatres, will produce an intimate revue, "Curtain Going Up," on Broadway early in the fall. The show, is budgeted at \$100,000, of which \$60,000 is already raised, the backers including theatre owner Harry E. Gould, theatrical accountant J. S. Seidman, Eddie Cantor, whose daughter, Marilyn, will be one of the leads, and resort operator Jennie Grossinger.

Sketches and songs have been supplied by Irvin Graham, Charlotte Kent, Michael Brown, Arthur Siegel, Bert Kalmar, Jr., Bob Howard, Dean Fuller and David Craig. The cast will number 20, of whom Miss Cantor, Gloria Ellwood, Royce Wallace and Alan Ross are already set. Mervyn Nelson will direct, with rehearsals due to start about July 1, with a Broadway opening early in September, following a road tryout.

'Three Wishes' Due in N.Y. With Guaranteed Gain

"Three Wishes for Jamie," which bows on the Coast July 2, will come into N. Y. in the fall with a guaranteed operating profit in return for eight weeks in Los Angeles and San Francisco as part of the Civic Light Opera seasons there. Producers Albert and Arthur Lewis will deliver the production to the Philharmonic Auditorium in Los Angeles in time for the July 2 opening and pick it up again at the railroad station in New York in the fall.

In the interim, Civic will play it in both cities and handle all rails. Guarantee figure assures Civic a profit, since the operating cost will be around \$35,000 and subscription sales alone come to about \$48,000 weekly. Units of \$3,500 each have been sold to several Hollywood figures, including Alan Ladd and Robert Keith. Musical is budgeted at \$175,000 with provision for a 25% overcall.

Plays on Broadway

Gramercy Ghost

Reginald Denham in association with Evan R. Frankel production of comedy in two acts (three scenes) by John Cecil Holm. Stars Sarah Churchill, Robert Sterling, Richard Waring, Robert Sterling, Mabel Paige, Kirk Brown. Staged by Reginald Denham; scenery by Raymond Soyars. At Morosco. N. Y., April 28. '51. \$1.50 (top of opening).

Margaret Collins	Mabel Paige
Nancy Wilder	Sarah Churchill
Parker Burnett	Robert Sterling
Luther Ames	Richard Waring
Charles Stewart	Robert Sterling
Nathaniel Combes	Richard Waring
Officer Morrison	Kirk Brown
Irving	Harry Towson
Bucky	Mitchell Kowal
Ambulance Driver	John Marley
Assistant Driver	Charles Boas

A promising comedy idea is muffed in "Gramercy Ghost." The John Cecil Holm play, about a girl who inherits a New York mansion haunted by a Revolutionary Army spook, never quite clicks, so its box-office prospects are slim. However, it suggests possibilities for film adaptation (it was televised a year or so ago on "Kraft Theatre").

This is apparently an instance in which Holm, whose "Three Men on a Horse" was doctored into a hit by George Abbott and who supplied the book for the latter's musical production of "Heart Foot Forward," might profitably have had a collaborator or expert editor. For the play's infectiously daffy premise and generally agreeable characters somehow aren't capitalized well enough. Moreover, the script's potentialities aren't fully realized in the direction or playing. The result is a comedy that frequently seems on the verge of knocking an audience into the aisles, but rarely gets more than sporadic laughter.

The piece is somewhat suggestive of Noel Coward's "Private Lives" and John van Druten's "Bell, Book and Candle." Its heroine is the only one who can see or hear the Colonial spectre, so some humor stems from the suspicion of the other characters that she's a mite off her ro-ho.

At any rate, with an appreciative old family retainer as moral support and occasional accomplice, the spook and his two eerie henchmen are exorcised, and the girl jilts her stuffy fiancé in favor of a dashing young reporter. The fact that some of the incidents, including a plot switcheroo at the final curtain, don't bear logical analysis, is less important than that they don't add up to as much merriment as they should.

Reginald Denham has given the show competent, straightaway direction, but what appears to be needed is a more off-centre imaginative treatment. Making her Broadway bow as co-star, Sarah Churchill, daughter of former British Prime Minister Winston Churchill, is attractive and likable, but her playing lacks variety, she gives no illusion of spontaneity and seems neither to listen to the other actors' lines nor think about her own.

Film actor Robert Sterling, co-starred and also making his Broadway bow, is personable as the susceptible reporter, and his playing is direct and vigorous, if a trifle roguish. Richard Waring, as the wraith with a yen for a modern, flesh-and-blood femme, has effective theatrical style, but hasn't shed all the vocal mannerisms from "Cora Is Green."

Robert Smith has helpful drive and conviction as the pompous fiancé, Mabel Paige is diverting in the somewhat incidental role of the housekeeper, Kirk Brown gives comic dimension to the part of a hard-boiled cop, and there are neat supporting portrayals by Harry Sothorn as an absent-minded lawyer and John Marley as an understandingly puzzled ambulance driver.

Raymond Soyars' interior seems practical, but looks a bit seedy for a Gramercy Park mansion and contains a palatial fake balustrade and stairway offstage rear. Hobe.

The Little Blue Light

ANTA Play Series (Quintus Productions) production of drama by Edmund Wilson in two acts (four scenes). Directed by Albert Marre. Stars Mervyn Douglas, Barbara Meredith, Arlene Francis; features Martin Gabel, Peter Cookson. Sets and lighting by Lester Polakoff. At Anta Playhouse. N. Y., April 28. '51. \$4.50 (top of opening).

Conductor	Martin Gabel
Judith	Arlene Francis
Frank	Barbara Meredith
Ellis	Mervyn Douglas
	Peter Cookson

Edmund Wilson is a fine literary critic and essayist and a sharp, independent thinker. He has bold, challenging ideas and the courage to state them. But he is by no means a good playwright, and neither through a confused multiple outpouring of ideas that get beyond his control, or through his lack of dramatic sense or skill, his play misses fire. Although one isn't bored during a full evening of what is a succession of interesting, timely and provocative talk on religion, politics, wars and

civilization in general, one is always aware of the literary study or platform. This isn't a play, but a tract.

Which is a pity, as this show has one of the best all-round casts in town, performing it to the hilt, while saying a lot of things that need airing and discussing. But they say a lot of drivel and get mixed up in some corny or trite situation. There is also the suggestion of bad taste in some of the subject matter, while certain religious organizations might take the play as a rude attack on their faith. There is so much confusion in situation, characterization and dialog that important ideas become submerged.

As near as can be made out, Wilson (setting his play in "the not-remote future") is pointing the finger at rigid religious faith and Communism, calling both totalitarianism and a threat to American freedom and democracy as we still know it. His play finds America in danger from various pressure groups. The worst is a new mysterious super-pressure outfit, working quietly to take over world control by guilting the masses with jobs and swapping their security for freedom. An independent magazine publisher, who has been fighting all pressure groups successfully, finds this super-setup too formidable, meeting his death when he challenges and attempts to expose it.

Play tells this story on a much more personal basis, via a mid-western extravertish publisher wildly in love with his neurotic younger wife, formerly his secretary, who has been cheating on him; a handsome male secretary who steals the wife and later goes over to the new totalitarian group; and an expatriate scientific-fiction writer who returns home after a long absence to barge in on the triangle. There is a good deal of wit and some broad comedy in the writing, and a full burlesque of an effeminate personality, referred to in the play's dialog as a "pansy" that is made hilariously by Burgess Meredith's loose-wristed impersonation.

Meredith, in the play's first act, has a field day as the swish, toning the characterization down a bit (but only a bit) in the second act to give some of Wilson's ideas a chance to come over. Playing the expatriate, appalled at the changes in a long-deserted America, he not only fills the stage with a rich characterization, but gives Wilson opportunity through him to fling barbs at escapism, old school tie, college administrations, the new woman, the new look and almost everything modern.

Melvin Douglas plays the fighting publisher with a good deal of relish and bluster, but with consistent skill. Arlene Francis is assured as the wavering wife, vividly recreating the troubled modern woman in the giddy metropolis that is Manhattan. Peter Cookson is also convincing as the publisher's loyal associate turned sour.

Martin Gabel has perhaps the most difficult role in the play, a gardener on the publisher's estate with a succession of tongues and accents who turns out to be the Wandering Jew, trying to ease his curse and end his wanderings by helping the poor set of mortals he meets here, and in failing, being condemned to trudge on. Lester Polakoff's sets are striking aids to the action and Albert Marre's staging as direct and sure as Wilson's script permits. Bron.

The Taming of the Shrew

N. Y. City Theatre Co. presentation of Margaret Webster's production of comedy by William Shakespeare in two acts (scenes), prolog and epilog. Stars Claire Luce, Ralph Clanton; features Susan Douglas, Reynolds Evans, Larry Gates, David Lewis. Directed by Miss Webster; scenery and lighting by Ben Edwards; costumes, Emeline Roche; musical director, Lehman Engel; musical director, Max Martin. Executive producer, George Schaefer. At City Center. N. Y., April 28. '51. \$3.

Christopher Sly	Larry Gates
Tavern Hostess	Nancy Marchand
Tapster	Frank Corsaro
Huntsman	Robert Pastene
Servants	Joseph Dooley, Theodore Tenley, Edmund Combridge
Brithowm	John Glenon
Tranio	Robert Quarry
Bohthia	David Lewis
Gremio	John Strach
Hortensio	George Roy Hill
Katherina	Claire Luce
Bianca	Susan Douglas
Rondello	Herbert Coleman
Petruchio	Ralph Clanton
Gremio	John Strach
Curtis	Don Allen
Widow	Nancy Marchand
Hatchedasher	Theodore Tenley
Flor	Frederic Warriner
Vincutio	Reynolds Evans
Officer	Edmund Combridge
Tranio	David Lewis
Petruchio's Servants	Joseph Dooley, Larry Hagman, Frank Corsaro, John Glenon
Widow	Claire Luce

Margaret Webster has staged a roundy version of "The Taming of the Shrew" at the City Center,

'Darkness' Move to Royale Cost \$6,018 But Hypoed Biz; \$30,000 to Backers

Cost of moving "Darkness at Noon" from the Alvin. N. Y., to the Royale recently was \$6,018, of which the Alvin management paid \$3,500. Included in the expense was extra stagehand pay of \$489 for taking the production out of the Alvin and \$2,064 for carrying it into the Royale. In addition, the company crew got \$294 extra. Other sizable items included \$819 for hauling, \$937 for new stage rigging, \$189 for rebuilding the set, \$431 for advertising, \$599 for signs and \$130 for electrical expense.

An angle on the move is that Howard Cullman, who owns the Alvin and therefore paid the \$3,500 share of the moving bill, is the largest single investor in the Sidney Kingsley show, having a \$16,000 slice. Another twist is that although the Alvin has more capacity than the Royale, the play's gross immediately jumped with the transfer to the latter house. That was even before it won the N. Y. Drama Critics' Circle award, which further hypoed business.

The Playwrights Co. production, financed at \$100,000, cost \$64,214 to produce, plus \$1,829 tryout loss. As of March 31, it had earned operating profits of \$23,718 and at that time distributed \$30,000 to the backers. That left \$3,158 available for distribution, in addition to \$12,000 in union bonds and \$10,000 cash reserve. The show breaks even at around \$14,000.

Operating budget includes around \$2,800 cast payroll (not including Claude Rains, who gets 10% of the gross as star), \$990 for crew, \$310 for stage managers, \$325 for company and general managers, \$250 for pressagent, and Kingsley's royalties of 10% as author and 2% as director.

N. Y., that suits the times. Apparently aware that "Kiss Me, Kate," the Cole Porter musical version at the Shubert, N. Y., would take some of the edge off a straight revival of the Shakespearean farce, Miss Webster has wisely decided to freshen the production by hoking it up. Result is a rip-roaring presentation, broad and burlesqued, that is full of hilarity, and has other merits besides. Miss Webster also even matters with Porter a bit for his borrowings from the Bard, by giving a few snatches of the Porter music to her actors to hum. It's all in good taste and fun.

Shakespeare's tale of the way a man tames a shrewish wife with the whip, goad and tongue-lash, was never very subtle, or in the realm of high poesy, so that the direct, unsubtle approach here is justified. A certain lack of style or suavity (as, for instance accompanied the Lunts' notable production) is more than compensated for by the good humor of this rollicking version. It's played for broad laughs and gets them.

Ralph Clanton makes a handsome as well as winning Petruchio, full of swagger and gusto. There is no sluffing off of the Bard's lines in his swashbuckling interpretation, and the characterization has meat. Claire Luce, who has played the role at some length in London, is an able counterbalance as Kate, perhaps a little too raucous and shrill in the first few scenes, but an admirable foil thereafter. She falls with fine spirit into the roughhouse sequences with Clanton, while in the closing scenes, especially in the final speech about the duties of a model wife, she's the polished player.

Supporting cast is well chosen, with some fine characterizations even in the bit parts. Susan Douglas is attractive and skilled as the younger sister, Bianca; Larry Gates lends a good deal of flavor to his performance as the drunken tinker, Christopher Sly, and David Lewis is outstanding as the scheming servant, Tranio.

In lesser roles, Robert Pastene brings authority to the part of the lord in the prolog; Robert Quarry is a manly romantic figure as Lucentio; Reynolds Evans has style as Lucentio's father; and Cavada Humphrey is good as a widow. Frederic Warriner, in a brief scene as a badgered, distraught tailor, makes it one of the funniest moments in the show.

Miss Webster's direction, though broad, is sure. Ben Edwards' sets and lighting, as well as Emeline Roche's costumes, heighten the production. "Shrew" is a genuine bargain these days at its \$3 top. Bron.

Babe in the Woods

(COLUMBIA U. PLAYERS)

Columbia U. Players production of 57th annual varsity show, with book by John Ott; music, Charles Kalman; lyrics, Eric Weisberg. Directed by Joseph McDermott. Choreography, Connie Alexander; musical direction, Richard R. Chudosh; additional music, H. S. Desiderio; Ray Bartlett; sets, Geoffrey Gates Brown; costumes, Ronnie Myers; additional dialog, Robert LaGuardia; additional lyrics, Barry Alan Grazi, and James Hammond. At McMillen Theatre, Columbia U., N. Y., April 25. '51. \$2.00 top.

With Robert Dollison, David Garstein, Tony Caldwell, Ted Hubbard, Barry Alan Grazi, Saul Elkin, Geoffrey Brown, Myron Winick, Fred Rugin, Alan Wagner, Robert Dollison, Henry Parsons, Charles Johnson, Gene Courtin, Sheldon Cherry, Theodore Robinson, John Maher, Gene Lowry, Robert Iggo, John Ahrens, James Heibel, Ludwig Schuler, George G. Desiderio, George G. Desiderio, Samuel Kaplan, William Dick, Leon Spitznash, John McRoberts, Fred Gauthier, Robert Weber, Charles Dickinson, Milton Lewine, Conrad Ullrich, Barry Alan Grazi, Allerton, Courtney Crawford, Robert Walter, Richard Feuerstein, Matthew Spira, Alan Macnow, George Lowry, Joseph Schneider, Ted Diamond, David Charlton.

There is hardly any reason to suppose that "Babe in the Woods," 57th annual Columbia U. varsity show, is any better or worse for the varsity-show course. It has a group of sprightly undergraduates cavorting in the time-honored style of such shows—including the traditional all-male pony ballet—and its book and music are likewise standard for this type of performance. "Babe," with its politically-backed ground book, has its moments of comedy, but most of the time it garners its laughs from the manner in which the all-male cast goes through the dialog and routines.

Like most college shows of this type, "Babe" is satirizing the modern scheme of things, and that goes from politics to TV, and several other items en route. The result is a melange that drew plenty of laughs over the past weekend, when the show was presented before undergrads, friends and relatives at McMillen Theatre.

Columbia shows have produced some fine composers and authors in the past, including Dick Rodgers, Larry Hart, John Erskine, Morrie Ryskind, and the like. "Babe" doesn't indicate any such talent, but among the more prominent plus factors is the Charles Kalman score (with an assist by H. R. Denison, who did some additional music). Young Kalman, incidentally, is the son of Emmerich Kalman, the operetta composer. Among the performers, Stanley Kaplan, as a milquetoastish political candidate out to protect the birds of America, is especially effective. Kahn.

The Golden Touch

(LOYOLA U., CHICAGO)

Chicago, April 25.

Loyola U. production of musical comedy in two acts. Book, lyrics, and music by Bud Burton and Allan Sherman. Directed by Eugene O'Sullivan; musical direction, John Reinke; set design, Jack Cornwell; choreography, Tex Edelman. At Loyola U. Theatre, April 20, '51.

With David Decher, Vincent Pasquetti, Otto Kvapi, John Artman, Larry Garibaldi, Sue Loch, Bruce Cody, Tom Carlin, Joanne Bodill, Nick Bedomom, James Hoppard, Corina Bondi, James Doherty, Robert Erandinger, Hugh Fitzgerald, John Madden, J. T. Brennan.

The drama department at Loyola U. here has undertaken, in the past several years, to produce several musicals. That none has made the Broadway grade as yet, isn't the main factor; the important thing is that here is a showcase for some aspiring writers. Although only local talent is used, the musicals are given a professional production by Eugene O'Sullivan of the drama department.

Latest opus is the effort of Bud Burton and Allan Sherman, TV and special material writers, and was under option by various producers for several years. Unfortunately, since this time similar material has appeared in other musicals. Storywise the play is weak, but not more than several Broadway offerings of last season.

Book is about a busboy in Cheese Cake Sam's (a sort of Lindy's) poor, honest and dumb, who gets affiliated with a local telephone booth operator and becomes a millionaire through pyramiding paper empires. Honestly, however, finally prevails, and the lad gives it all up, winning the girl and a rise in stature, becoming a waiter. There are several scenes which could be much punchier, if it were not for the efforts of the collaborators to gag up some of the bits. Nevertheless, there are some fine fancy-type routines which, brushed up, could be hilarious.

In the song department, most of the tunes aren't likely to hit the top 10, but "Hello" is a fine ballad, as is "Love Me More." The comedy tunes "Partners" and "The Little Things" are good fare. According to plans, the authors are trying for a Broadway opening this fall. There's piz possibility in the opus. Zabe.

College Plays

A French Affair

(SHUBERT, NEW HAVEN)

New Haven, April 28. A couple of seasons ago, in a mild revolt against the Yale Dramatic Assn., an Eli group known as the "F" Society produced its own original musical, tagged "Moonshine," in a local school auditorium. Financed to the tune of several thousand dollars by a couple of undergrads, it turned out to be a lively collegiate shindig that was a credit to its producers.

Last year, the same society put on one called "Three Sheets in the Wind," under similar conditions, and results were moderately interesting. This year, the group stepped a bit out of its class by shifting activities to the stage of the Shubert for a five-performance run of "A French Affair" and the outcome was something less than a click.

Book, built around a French femme suspected of smuggling in a secret weapon via an American finishing school, contains the germ of an idea. But development shows little sign of building into an epidemic. Dialog is lacking in sparkle, situations are not properly probed, and score seems to have limited relation to other factors involved. Production gives an impression of potential values that just don't come off in the playing.

Cast is collegiate, with exception of Grace Aurelia, only pro artist in the troupe. She handles herself capably with limited material.

Credits for "French Affair" include Donald S. Coons, producer; music and lyrics, John Trattner, Fenneo Heath; book and lyrics, Granville Burland, John MacArthur, Robert Chambers; direction by Burland; scenery, John McGregor; orchestrations, John Crosby; production, Richard Leahy.

Bone.

Off-B'way Show

'The Boer'-'Miss Julie'

(WEIDMAN STUDIO, N. Y.)

To attract backers and permanent subscribers for next season, Destination Theatre is inviting audiences to an interesting presentation of Chekhov's "The Boer" and a strictly non-pro exhibition of Strindberg's "Miss Julie," at the Weidman Studio, N. Y. The single-stanzaed Chekhov farce, broadly played, is an entertaining curtain raiser. Last essayed on Broadway in 1913, and an Elisabeth Bergner vehicle on tour and on the Continent, "Miss Julie" is a dissection of three malignant characters, the neurotic Julie, her father's ambitious valet who possesses her and vice versa, and the practical-minded cook, the valet's fiancée. In the present production, the direction, leaden in the scenes of soul-searching and melodramatic in the scenes of action, points up this play's contrived exposition and overlong dialog. To overcome these deficiencies and to achieve a successful and interesting legit production of the Strindberg opus, the acting and directing need a subtlety nonexistent in the present offering.

Destination Theatre, directed by Paul Lammers of NBC's TV staff, aims at a repertory organization like the Brattle Theatre, but is below par at present.

Equity Show

The Road to Rome

(LENOX HILL PLAYHOUSE, N.Y.)

Equity Library Theatre's revival of "The Road to Rome," brought back for a second run at the Lenox Hill playhouse, N. Y., lacks distinction. Robert E. Sherwood's 1927 play, with its contrived commedia dell'arte plot of a duped husband (here the Roman dictator, Fabius Maximus) and its message of anti-heroism, seems an unlikely prospect for Broadway revival, but might prove acceptable for straw-hat or community theatre production.

The obviousness of the play is more than matched by the acting and the direction. Brace Conning's deliberate direction, with much rushing in at doors, posturing tableaux and awkward crossings, detracts from whatever appeal the script still has. In the leading roles Jean Muir, Walter F. Appler and Gordon Mills are adequate, but Wright King (who was the Young Collector in "A Streetcar Named Desire") comes off best as Mago, conqueror Hannibal's younger brother, bringing a suggestion of wickedness and insecurity to underlie a brash, self-confident exterior. A Serly Peary did the sets.

Ballet Theatre Ends 3-Week N.Y. Run With 80G Nick; New Ballets Cost 50G

Ballet Theatre wound up a three-week spring engagement Sunday (29) at the Met Opera House, N. Y., that was probably the most unusual in its 11-year-old history—and that cost it an estimated \$80,000. Troupe had a colorful run, with a galaxy of star guest artists and a large number of premieres (eight), but biz was off, and there was a running loss of about \$10,000 a week for the three weeks. Gross for the engagement was about \$100,000. Added to its \$30,000 operating loss was an estimated expenditure of \$50,000 for the eight new works premed, for an overall deficit of \$80,000. In other aspects, too, the engagement stirred comment.

Ballet Theatre broke several years ago with the impresario, Sol Hurok, over his insistence on a star system, Russian or foreign ballets dominating the repertoire, and a concert or longhair milieu surrounding the company. Troupe, under its founder and co-director, Lucia Chase, felt that the ensemble system, stress on American dancers and ballets, and theatre as against concert appeal, would suit the organization better.

This season has seen a complete reversal of this policy, with a host of guest artists imported for this N. Y. run, a star system, and the foreign (as against domestic) angle stressed. Prompted by its successful European trip last summer (when the name was temporarily changed to American National Ballet Theatre, because the American National Theatre & Academy was co-sponsor of the tour), company apparently is now embarking on a policy of internationalism, instead of being strictly an American troupe.

In addition to the international angle, the company is also considered to have spent most of its coin on ballets that aren't likely to be done again, that appear for different.

B'way's Femme Stars Let Down Hair, Pass Bouquets At Drama Desk Luncheon

Femme stars of most of the current Broadway shows were guests Monday (30) of the monthly meeting of the Drama Desk, legit reporters' group, at Rosoff's Restaurant, N. Y. Turnout was arranged by Sam Zolotow, of the Times, who was retiring as president after two years. William Hawkins, of the World-Telegram & Sun, was elected new president by acclamation, on Zolotow's motion.

Of the 13 actresses present, three sang songs and the others told anecdotes or merely took bows. Those doing vocals (with accompanists brought along for the occasion) were Ethel Merman ("No Business Like Show Business"), Nanette Fabray ("Make a Wish") and Vivian Blaine ("Adele's Lament"). Miss Merman revealed that since "Call Me Madam" hasn't yet run a year, she won't take a vacation this summer, but will get a week next pre-Christmas, when the show takes a layoff.

Shirley Booth, of "Tree Grows in Brooklyn," expressed appreciation to the press, "which makes us sound so witty." In connection with her present role, she recalled that when she played a serious part in "Tomorrow the World" one of the show's backers told her, "I've often seen you play comedy, but I didn't know you were an actress."

Gloria Swanson, of "Twentieth Century," said in mock-seriousness that she's "cracking up" from the physical strain of playing the show, that she was going directly from there to an osteopath to have her back tended and that she would send the bills to Jose Ferrer, her co-star and the play's producer-director. She called herself a Johnny-come-lately to legit, but said she's having the time of her life and never wants to leave Broadway again.

She disclosed that in the "dark years" after 1932, when she made her last picture (until last year's "Sunset Boulevard") she had never had a pressagent, but had been "kept alive" by newspaper publicity. She concluded that she's "scared to death" at her new play.

(Continued on page 71)

Sothern Mulled as Cissy For Road Co. 'Brooklyn'

Ann Sothern is being considered for Aunt Cissy, the Shirley Booth part, in a national company of "Tree Grows in Brooklyn," which George Abbott is figuring for next fall. Film comedienne has not actually been offered the assignment, but Abbott has written to ask if she's interested. Except for that key role, he's done no other tentative casting for the touring edition of the show. With Miss Booth co-starred, "Tree" is the latest hit on Broadway.

Likelihood is that, when and if Miss Booth takes a leave of absence from "Tree" to make the screen version of "Come Back, Little Sheba," it won't be for at least a year hence. She was incorrectly reported from the Coast last week to have signed a seven-year contract, under which her first assignment would be Hal Wallis' screen version of the William Inge drama, in which she clicked on Broadway last season. Actress has since revealed that although such a deal has been in negotiation for months, nothing has been signed.

Lindsay, Crouse Due Back in 'Star'

Howard Lindsay and Russel Crouse will return to the producing ranks next season with Sigmund Miller's drama, "One Bright Day," with Lindsay as star. The play, which the actor-author saw several weeks ago in an arena-style production at Margo Jones' Theatre '31, at Dallas, will probably preem about Jan. 1. The author, a radio and TV writer and member of the Dramatists Guild's new playwrights group, of which Lindsay is one of the coaches, will make a few minor script revisions. No one is set to stage the show.

Preceding that on the Lindsay-Crouse schedule will be Leland Hayward's production of their new comedy-whodunit, "Remains to Be Seen," in which Jackie Cooper will have the leading role of a drummer in a jazz band. Rehearsals are due to start in mid-August, and after a road tryout the production is expected to play either the Martin Beck, N. Y., or one of the theatres operated by City Playhouses, Inc., of which Louis A. Lotito is president.

Lindsay and Crouse are currently represented on the boards by the sellout musical, "Call Me Madam," for which they supplied the book.

Whyte to Supervise London 'Pacific' Bow

Jerome Whyte, general stage manager of the Rodgers-Hammerstein production of "King and I," sails next Tuesday (8) to England to supervise preparations for the London edition of "South Pacific," opening next fall at the Drury Lane, with Mary Martin starring in her original part. He'll remain several months for confabs with designers, costumers, technicians, etc., and to do preliminary casting.

Returning to New York late in the summer, Whyte will report back to the producers, but is due back in London in October to take charge of final casting and rehearsals. Richard Rodgers and Oscar Hammerstein, 2d, co-author and co-producers of the musical, will go over to sit in on rehearsals and attend the opening. Whyte, who is on leave as Theatre Guild musical production manager, may or may not return to his general stage manager spot with "King and I."

When Miss Martin withdraws from the Broadway edition of "South Pacific," effective June 2, she will be followed by Martha Wright. No one is set to succeed Ray Middleton as male lead, but Roger Rico is a possibility, provided he can get out of a Paris Opera commitment.

Scotch 'n' Soda's 'Chase' Set for Carnegie Tech

Scotch 'n' Soda Club, Carnegie Tech's musical comedy society, will present its ninth annual production, "A Merry Chase," at the Schenley High School Auditorium, Pittsburgh, May 8-10.

Penned by Bob Larimer and Fred Price, who collaborated on group's production last year, "A Merry Chase" will be directed by Mark Lewis. Shirley O'Mara will stage the dances and the 26-piece orchestra will be fronted by John Zurosky.

\$65,000 Seen Paid Back on \$110,000 'Pan' as Tour Ends

Winding up the legit season here Sunday (29), "Peter Pan," sans Jean Arthur but with Boris Karloff and Joan McCracken, garnered critics' raves and a record amount of newspaper and other publicity, but only grossed a disappointing \$15,700 for its six nights and three matinees at \$4.20 top in the 1,850-seat Lyceum. Final performance in St. Louis the previous Sunday (22) drew \$3,600.

St. Paul newspapers refused to accept show's advertising or mention its presence because it played its exclusive Twin City engagement here, but local sheets and columnists went all out plugging it. John K. Sherman, Minneapolis Star drama critic, flew to St. Louis to preview it, and his rave notice in advance of the opening here carried a two-column head on the front page of the second news section. Every columnist devoted substantial space to it and Minneapolis newspapers bent backwards in running picture layouts and stories. Attraction built after a poor advance sale, but not sufficiently to keep it out of the red.

Losses on the St. Louis and Minneapolis engagements the final two weeks are understood to have cut the profits for the entire "Peter Pan" tour to about \$25,000. Previously, the show's net for the road, particularly the stand in Chicago, had been considerably better than that for the Broadway run.

The Peter Lawrence-Roger L. Stevens production, which cost about \$110,000, is expected to repay about \$65,000 to the investors. Dates for the show late this summer in Los Angeles and San Francisco, reportedly considered as "bonus" additions to the subscription seasons there, are now believed to be cold.

'Don Juan in Hell' In Switch on London Run

Because of objections by actor John Clements, who is staging "Man and Superman" in London, U. S. Drama Quartette production of "Don Juan in Hell" is being switched to the provinces. It was to have opened here June 11 as part of the Festival of Britain celebrations, but will now be launched in another city on the same day.

The Drama Quartette will play the provinces for six weeks, which was to have been the limit of the London run. The American cast, with Charles Laughton, Sir Cedric Hardwicke, Charles Boyer and Agnes Moorhead, will be featured in the British presentation. The Clements' ban was imposed after he had decided to add the "Don Juan" scene to his Shavian production for one night a week after it moves from the New Theatre May 15. "Don Juan" is part of "Man and Superman," but because of its length, is usually not given when the rest of the play is done.

Laughton's Reading Tour

Los Angeles, May 1. Charles Laughton grossed \$22,900 last week in five dates of his third "Bible-and-classics" reading tour, playing Bakersfield and San Luis Obispo, Cal., Stillwater, Okla., Victoria, B. C., and Seattle.

Laughton next week rejoins Charles Boyer, Sir Cedric Hardwicke and Agnes Moorhead, to prepare for a British stand this summer of "Don Juan in Hell," scene from Shaw's "Man and Superman."

Wilson Squawks Over 'Light' Cuts, Claims Play Is Now 'Nonsensical'

'Country Girl' to Go On Sans Uta Hagen, Kelly

With Uta Hagen and Paul Kelly withdrawing from "Country Girl," at the expiration of their run-of-the-play contracts June 2, the management hopes to recast the parts and keep the Clifford Odets play running through the summer at the Lyceum, N. Y. If business doesn't warrant continuance, however, the production will be closed for the summer and sent on tour in the fall, with the new leads. Meanwhile, the Dwight Deere Wiman office is dickering for replacements for the stars.

Miss Hagen, who will star in the Theatre Guild revival of Shaw's "Saint Joan" next season, will spend the summer in Europe. Kelly and his wife will also visit Europe, after which the actor is expected to go to Hollywood for a film assignment.

Merrill, Met Case May Not Be Closed

Robert Merrill case is still up in the air, despite an erroneous report over the weekend that the American Guild of Musical Artists, the singer's union, had accepted the baritone's dismissal from the Met Opera and would decline to act in his behalf, and a reported statement from Met general manager Rudolf Bing, from Texas, where the opera company is on tour, that the case was closed. Merrill was fired by the Met April 7 on alleged breach of contract for not appearing for a N. Y. Met Opera performance and for the tour which followed. Merrill is in Hollywood making a film. The Met then filed charges against Merrill with AGMA for contract breach.

AGMA yesterday (Tues.) explained its position, denying it had accepted the baritone's dismissal. Union, according to exec sec Hyman R. Faine, feels that a legal question may exist, and before it entertains any charges, it wants to know whether there was a breach of contract. Bing claims Merrill violated his contract by not showing up for the April 7 performance and the tour. Merrill, through his manager, Moe Gale, maintains that the Met failed to pick up his option for the tour, and that he wasn't contractually bound, hence wasn't guilty of breach of contract.

Collective bargaining agreement between the Met and AGMA calls for arbitration before consideration of any disciplinary action, when there are issues of fact and questions of law. AGMA wants the claim of contract breach settled by arbitration. Whether the Met will agree isn't known, as management is still on tour with the company. Merrill's attorney, Andrew J. Feinman, said the baritone would file for reinstatement with the Met.

'Season' Stays Open; Several Cast Changes

"Season in the Sun," which had been slated to close Saturday night (5), will continue indefinitely at the Cort, N. Y. Business, which took a nice spurt last week, has been even better this week, so co-producers Courtney Burr and Malcolm Pearson yanked the shuttering notice.

Because of other commitments made when it appeared the show was closing, there will be some casting changes, effective Monday (7). Richard Whorf, co-star, is leaving to stage the musical edition of "Seventeen," and he will be replaced by Joseph Allen, Jr. Nancy Kelly will remain as sole str.c. Anthony Ross, also remaining, will be the only featured player. Paula Laurence, exiting for a straw hat musical, will be replaced by Ruth Hermanman, while Walter Matthau will succeed King Calder and Virginia Mattis will take over for Marguerite Gould.

Edmund Wilson, author of "Little Blue Light," is reportedly burning at the play's management, Quintus Productions (Joe Magee, Peter Cookson, Martin Manulis, Hume Cronyn and the Brattle Theatre). He's said to be irate at what he claims are unauthorized cuts in the script and has been threatening "legal action." Show had its official premiere Sunday night (29) at the ANTA Playhouse, N. Y., and was generally panned by the critics. It's in on a limited run, closing next Saturday (5).

Dispute apparently goes back to the start of rehearsals, during which Wilson consistently refused to allow cuts. However, the same situation is said to have existed when the play was tried out last summer at Brattle, Cambridge, Mass. Also, although subsequently denied by the author, the same refusal to agree to any cuts or revisions was given as a reason for Theatre Guild's decision to drop the script, after having it under option earlier this season.

Question of shortening the script came to a head at a dress rehearsal just before the start of a week of subscription previews, starting April 22. Thereafter, the author claims that Albert Marre, the director, got together with the producers and cast and arbitrarily made cuts. Management admits making cuts, but claims that the step was necessary to avoid excessive repetition and speed up the play.

At the official preem Sunday (29), Wilson is said to have been in the Playhouse balcony, checking the performance against the script. He was backstage immediately after the show, protesting angrily and has since wired the producers that the "play in this form is nonsensical" and threatening "legal action" unless all cuts are restored.

During one argument over possible cuts, the author is reported to have remarked that he "likes long plays," adding, "I don't care what the critics say—I'm a critic myself." During the same discussion, when someone cited the opinion of Brooks Atkinson, N. Y. Times critic, Wilson reportedly answered, "If you care so much for what Atkinson thinks, I don't see why you put money in the play in the first place."

Since Wilson is not a member of the Authors League of America, his contract for the production does not conform exactly to Dramatists Guild standards. It reportedly specifies that changes or cuts may not be made without his approval, but adds that such approval may not be unreasonably withheld.

'Detective Story' to Preem Coast Legit Series For Ciro's Nitory Op Hover

Hollywood, May 1. Coast premiere of Sidney Kingsley's "Detective Story" will be held June 3 when Herman Hover, operator of Ciro's nitory, takes over the 376-seat Ivar Theatre to launch a series of legit productions. Hoyer has taken a five-year, four walls lease on the plant, newest in town.

Harold J. Kennedy, currently co-producing at the theatre with Peter Adams and Frances Austin, will direct all Hoyer productions. Kennedy-Adams-Austin combine, which has been operating under the Actors Album production banner, winds its activities this week with the closing of "Madwoman of Chailot." Album opened the Ivar with "Barrets of Wimpole Street" and followed it with "Joan of Lorraine" and "Madwoman."

House will rekindle briefly May 15 for Albert Band's production of "Tartuffe," starring Sam Jaffe, and then relight under Hoyer's auspices. Latter plans a series of Broadway hit revivals, concentrating on several vehicles which have never been done on the Coast.

Houston Musicals Fade

Houston, May 1. The Houston Summertime Light Opera, a feature here for the past four seasons, is on its way out. Director Virginia Plunkett said that efforts to raise \$25,000 needed to carry out the program this season, haven't been successful.

Plays Out of Town

The Playroom

Hollywood, April 26.

Preston Sturges' presentation of three one-act plays, "The Monkey's Paw" by W. W. Jacobs, "The Boor" by Anton Chekhov, "Hello Out There" by William Saroyan, stars Cathy O'Donnell, Harold Gordon, Ben Astar, Adriana Varese. Staged by Sturges; settings, Charles Bell and Maxine Merlino; lighting, Kate Drain Lawson and Milton Starr; costumes, Edith Head and Frank Richardson. At Players Theatre, Hollywood, April 24, '51; \$2.40 top.

The Monkey's Paw

Mrs. White Margaret Brewster
Mr. White Edward Clark
Herbert Keith McConelli
Uncle Morris Leonard Mudie
The Caller Frank Marlowe

The Boor

Madame Poupri Adriana Varese
Luka Frank Roehn
Colonel Smirnov Ben Astar
Maxim Eddie Firestone
The Farmer Nicholas Papadopoulos

Hello Out There

Photo-Finish Harold Gordon
The Husband Cathy O'Donnell
The Wife Eddie Firestone
Harry Natalie White
Joseph Bruno

Preston Sturges' format for his new Playroom Theatre, upstairs over his Players restaurant on the Sunset Strip, is a little like pickles and ice cream, comprising as it does Chekhov, Saroyan, dance music by Red Nichols and His Five Pennies, and food and drink. It's a good trick if Sturges does it.

Edibles and drinkables are optional in this wedding of legit and bistro. Tab for the trio of one-acters is \$2.40 for any pew in the attractive 200-seater which the producer has hewn out of the Strip's decomposed granite. Dancing costs \$1 extra, and dinners, all a la carte, range upwards from about \$3.

The show is fine. The question is whether Los Angeles legit-goers will stand still for that 10 p.m. curtain—and whether the bistro regulars, normally habitués of such spots as the Mocambo and Ciro's, will sit still for two hours of dramaturgy. Latter go for the Nichols crew, however, not only before and after the show but between the acts. Afterwards, the orch moves out of the pit into an aperture under the small balcony, and the orchestra section of the theatre becomes a nitery. There's a bar, too.

Curtain-raiser is "The Monkey's Paw." Grand Guignolish horror standard whose moral is "Those who interfere with fate do so to their own sorrow." Participants in this ghoulie piece are Keith McConell, Leonard Mudie, Edward Clark, Margaret Brewster and Frank Marlowe, as the son who gets killed, the uncle who brings the curse on the house, the father and mother and bringer-of-bad-news, respectively.

Cathy O'Donnell and Harold Gordon, as the tragic protagonists of William Saroyan's look-in on a rape in a Texas milk-stop, make of "Hello Out There" approximately what the playwright intended it to be. Gordon's stumblebum portrayal is smart foil with the film actress' underplayed small-town teenager; Eddie Firestone is fine as the outraged spouse, and Natalie White as the cheating wife and Joseph Bruno as Firestone's pal are okay walk-ons.

Ben-Astar, a hulking thesp with a voice like a clarion-call, provides the surprise of the evening as the bill collector of Chekhov's comedy, "The Boor," with English text by Sturges. Adriana Varese, as the widow whose heart he wins, and Franz Roehn, as the omnipresent servant, wangle all the wit possible out of the pompous prose. Firestone and Nicholas Papadopoulos click in bits.

Sturges' thoroughly professional staging is a triumph, no less. Settings by Charles Bell and Maxine Merlino; rocco house decorations by Miss Merlino, lighting by Kate Drain Lawson and Milton Starr, and costumes by Edith Head and Frank Richardson par the boss' good taste. Mike.

Spring Thaw

New Play Society production of revue in two acts (17 scenes), with sketches, music and lyrics by Ted Reive, Mavor Moore, Lou Jacoby; additional material by Gene Lockhart, Sammy Sales, Margaret News. Directed by Robert Christie. Arrangements and pit direction, Charles Tisdall and Marion Grudett; sets by Peter News; choreography, Everett Staples. Featuring: Cathy O'Donnell, Harold Gordon, Ben Astar, Adriana Varese, Eddie Firestone, Leonard Mudie, Frank Marlowe, Keith McConelli, Joseph Bruno, David Gardner, Vernon Chapman. At Museum Theatre, Toronto, April 26, '51; \$3 top.

Toronto, April 30. With its astute kidding of the North American scene, "Spring Thaw" is set for a good run here, plus possibilities of a trans-Canada tour that should make it a h.o. natural. Much of the material is better written than enacted, as caught on opening night, but the troupe should immediately settle into the groove. There are plenty of guffaws in this one, including jibes at politicians, radio commentators, famous authors, drama

critics, the state of the theatre, and general topical frivolity.

The outstanding performers are Jane Mallett and Mavor Moore. Presumably Miss Mallett will later curtail her self-confident cuteness. Now that her friends in the first-night audience will be replaced by the general customers, but she does an outstanding job in her many comedy chores throughout. Ditto Moore, who acts as m.c., besides participating valiantly in several of the sketches. Some of these are attenuated and lacking in penultimate animation, with some of the lines punchier on writing than delivery, but performance tightening should correct this.

Gene Lockhart's sketch on the tardiness of teenage development in Canada is a highlight of the revue, but the best topical takeoff, of course, is the burlesque of "Ti-Coq," the all-Canadian play whose Broadway brushoff earlier this season caused such nationalist indignation north of the border. The New York critics didn't like the ending, so Moore has given the last act three satirical versions that might otherwise have satisfied the death watch.

These very funny scenes are in the style of Garson Kanin's "Born Yesterday." Margaret Webster's "Romeo and Juliet" and a "South Pacific" finale complete with grass-skirted chorus.

Other standouts are a particularly vicious press interview with Barbara Ann Scott, Olympics figure-skating champion, played by Pegi Brown, and Miss Mallett's biting satire on the Pollyanna type of women radio commentators. The burlesque on the "Dream Waltz" from "Oklahoma" is another guffaw bringer. Andrew MacMillan and Patsy O'Day get neat returns in their romantic duels and Lou Jacoby is excellent in all his appearances, notably in his bird-watching monolog.

Whole show has several hilarious spots that are top teevee material. Revue reputedly has a three-week advance sellout. McStay.

Equity AGMA

Continued from page 67

however, had jurisdiction over Marc Blitzstein's "Regina," musical drama based on Lillian Hellman's "The Little Foxes." Matter was disputed by AGMA, with the unions' international board, the Associated Actors & Artistes of America, deciding against the musical group.

In the case of "Medium," "Consul" and "Lucretia," Equity claims these were serious operas, called "music dramas" merely to heighten their appeal for Broadway audiences, who would shy away from an "opera" tag, and were therefore in AGMA's province.

But Equity claims it has always had jurisdiction over operetta or light opera, along with musical comedies and revues. It cites the June 13, '39 agreement between AGMA, Equity and Chorus Equity, in which jurisdiction was divided and various types of productions defined. It points particularly to the fact that "Fledermaus" was cited in the agreement as example of operetta category, which came under Equity's jurisdiction.

In explanation of the 1942 "Rosalinda" production having been under AGMA's wing, Equity says that AGMA was fairly new then. When AGMA went after "Rosalinda" and got it, Equity protested. But AGMA pleaded with Equity not to intervene, according to the latter union, on the ground that the New Opera Co., which was presenting the work, was composed mainly of longhairs from Metropolitan Opera and N. Y. Philharmonic circles, with whom AGMA was trying to solidify itself. A jurisdictional dispute would hurt AGMA with these longhairs. Equity says it concurred and bowed out of the matter, on the strict understanding that such an instance wouldn't happen again.

Equity has now asked AGMA to reconsider and withdraw its bid on the new "Fledermaus." AGMA doesn't seem inclined to do so. Both unions, however, are anxious to have the jurisdictional matter resolved. It's likely that the 4 A's international board will be called on soon to decide.

Sidney Bows Fayetteville

Fayetteville, N. Y., May 1. Sylvia Sidney will open the Country Playhouse's third season here July 3 in "Goodbye, My

Hurok 'Fledermaus' Sets Nine-Week Autumn Tour

Hartford, May 1.

Nine-week tour of Johann Strauss' "Fledermaus," under Sol Hurok-National Concert & Artists Corp. auspices, debuts here on Oct. 15. Troupe will go south and west and wind up in Boston on Dec. 16.

Company of 65 will have Ira Petina as Rosalinda; Adelaide Bishop, as Adele; Michael Bartlett, as Eisenstein, and Lloyd Thomas Leech as Alfred. Production will be supervised by Michael Kuttner and Thomas Martin, with costumes and sets by Elemer Nagy, and direction by James Westerfield, producer-director of the Danbury Melody Fair. Westerfield will also play Froch.

Dramatists Wade Into Equity-AGMA Dispute On Operetta Jurisdict

Jurisdictional dispute between Actors Equity and the American Guild of Musical Artists was further complicated yesterday (Tues.) by the entry of the Dramatists Guild with a protest and threatened damage suit in behalf of one of its members. Through its attorney, Edward E. Colton, the playwrights' outfit called on AGMA to cease interfering with legit productions of "Rosalinda," and asked the Associated Actors & Artistes of America, parent performer group, to clarify the jurisdiction mixup.

Colton's wire reportedly asserted that, as a result of AGMA interference, tentative plans for a production of "Rosalinda" this summer had been dropped by the Cape Cod Music Circus, at Hyannis, Mass. The singers' union is said to have notified the Hyannis management that "Rosalinda" and Johann Strauss' "Die Fledermaus," the original from which it was adapted, are operas and therefore in AGMA jurisdiction, with Equity also claiming jurisdiction, on the ground that either version is an operetta. Hyannis is believed to have dropped plans for the show.

Gottfried Reinhardt, son of the late Max Reinhardt and adapter of the version of "Rosalinda" presented on Broadway some years ago by the New Opera Co., thereupon complained to the Dramatists Guild that the AGMA action had deprived him of a production. With a somewhat similar situation coming to a head with the Starlight Operetta, at Dallas, and other summer musical spots, the Dramatists Guild moved to protect its members by forcing a solution.

'KIDDERS' MAPPED FOR PRE-B'WAY BARN RUN

"The Kidders," Donald Ogden Stewart drama which closed a try-out run Saturday night (28) at the Brattle Theatre, Cambridge, Mass., will be presented by Robert Whitehead for several weeks in strawhats this summer and brought directly to Broadway next fall. No cast changes or extensive script-revisions are contemplated. Harold Clurman, who staged the play at Brattle, will return from a forthcoming visit to England in time to supervise the barn and Broadway presentations.

Whitehead's production of "Member of the Wedding" is currently on tour.

Alford to Scout For Ballet Co. in Europe

Walter Alford, associate press rep with William Fields for the Playwrights Co., flies to Paris Friday (4) on a six-month leave of absence. He'll serve as roving advance agent for Ballet Theatre, whose press work he has handled in New York.

Ballet Theatre, which goes to South America for a two-month tour the end of May, returns to Europe in the spring of 1952, at the conclusion of its 1951-52 tour of U. S. and Canada. Ballet Theatre already has an opening date in Europe, April 24, 1952, at the Teatro San Carlo in Naples, to be followed by dates at the Florence Festival of Music, Venice Festival, Edinburgh Festival, and engagements in London, Paris, Berlin, the Netherlands and Switzerland, similar to those Ballet Theatre played in its five-month tour in 1950.

Inside Stuff—Legit

Although the word "pansy" is used in the dialog of "Little Blue Light," at the ANTA Playhouse, N. Y., most of the Broadway critics appeared to go out of their way to avoid it in their reviews. Only two first-stringers who did were John Chapman, News, and Arthur Pollock, Compass. Others using euphemisms or circumlocutions were Richard Watts, Jr., of the Post ("peculiar fellow"); William Hawkins, World-Telegram & Sun ("effeminate author"); Robert Coleman, Mirror ("psychopathic sissy" and "unsavory swish"); Brooks Atkinson, Times ("psychicized dilettante") and Otis Guernsey, Jr., Herald Tribune ("effete writer" and "esthete . . . who throws up his hands in a feminine gesture" . . . and uses "lace-fringed mannerisms"). Robert Garland, Journal-American, didn't refer to that aspect of the character at all, but gave a fave to Burgess Meredith's performance in it. Except for Hawkins (who called the actor "arch" in the part) and Coleman ("ill at ease"), the others gave him the top notices of the cast.

Incident recalls the 1934-35 Broadway production of Sean O'Casey's "Within the Gates," in which one of the characters was identified in the cast-list as "A Whore." In that case, the dailies substituted the word "prostitute," or "street-walker," or in one instance merely "A Woman."

None of the daily paper reviews of "Little Blue Light" mentioned the play's seemingly controversial religious angle, which had been expected to draw criticism and perhaps protest. However, Coleman and Garland used the occasion for caustic comment about the American National Theatre & Academy, which is sponsoring the show.

In connection with the George Maillard Kesslere collection of 4,000 show biz notables which the artist-photographer is contributing to the permanent Theatre Collection of the N. Y. Public Library, curator George Freedley inveighs against the practice by some of the subjects to write their biographical material on the back of the photographic prints. Some 4,000 past and present personalities from the American theatre—players, authors, directors, et al.—are going into this collection.

When Kesslere's studio experienced a fire over a year ago some of the biog matter was destroyed. The negatives were in vaults, so these were spared, but both the photographer and Freedley are anxious for all the subjects to make sure their biographical material is safely with Kesslere; otherwise to update it.

Jose Ferrer's next Tuesday afternoon (8) premiere of his production, "Stalag 17," at the 48th St. Theatre, N. Y., revives a proposal largely ascribed to Brooks Atkinson, "What's wrong with opening plays in the afternoon?" The point was that this would eliminate the hecticism of 8 p.m. curtains, a recent innovation in deference to the a.m. critics' deadlines, and automatically K.O. that segment of exhibitionistic first-nighters who come late, clamber over people, make with the yoo-hoo department, sit on their hands, think mostly of the dinner they bolted or the nitery they're going to, etc. This might be conceded to be even more important an influence than the morning papers' crits.

In Ferrer's instance, of course, this is caused by his own nightly work in the "20th Century" revival (with Gloria Swanson) and his personal desire to attend the premiere of his own indie legit production. Film publicist Dick Condon is associated with him in both play ventures.

"Little Blue Light," Edmund Wilson drama which had its official opening Sunday night (29) at the ANTA Playhouse, N. Y., played a series of previews last week before its regular subscription audiences. Only audience shift was that the regular first-nighters were switched to last Sunday's (29) performance, while the regular second Sunday night ticket-holders were moved up to the initial preview the previous Sunday (22). This week's engagement is for the general public, with a \$4.80 top in effect, in comparison to the \$3 top for subscribers. Idea of the shuffled schedule was that, because of Burgess Meredith's recent appendectomy, the rehearsal schedule was disrupted and the production needed additional playing before it would be ready for the critics. Although the latter have paid for the first-night season tickets and could presumably have insisted on covering the initial performance, April 22, none did so.

Backers of "Courtin' Time," musical comedy produced by James Russo and Michael Ellis, currently trying out in Philly, include Sydney Goldberg, representing Harms-Renick-Witmark, music publishers, \$25,000; scenic builder William P. Nolan, \$15,000; Russo and Ellis, \$12,000 each; Andrew Geoly, of Eaves Costume Co., \$4,500; borscht circuit and Broadway producer Leon J. Bronesky, \$3,000; souvenir program agent Kal Efron, \$3,000; producer-manager-pessagant Alexander H. Cohen, \$3,000; costumer Jocelyn (Mrs. Alexander H.) Cohen, \$300; bandleader Meyer Davis, \$1,000; Miriam Hopkins, \$1,000, and Mollie Regan, the producers' secretary, representing undisclosed individuals, \$1,500. The venture was capitalized at \$150,000 and there has been a 20% overcall.

Ottawa's Canadian Repertory, only winter stock company in Canada (35-week season), recently did "Separate Rooms," the success that starred Glenda Farrell and Alan Dinehart a decade ago on Broadway. Le Droit, the Canadian capital's French-language daily, panned it on moral grounds and said "no good Catholic ought to see it"—and for that matter, it added, "no good Protestant ought to either." Result: although the play, mildly heralded as "a bright gay stage comedy about a young couple with one chaperone too many," opened to a poor house in the Roman Catholic school auditorium which is CRT's theatre. Every following performance except the nearly-filled matinee was SRO.

American Airlines publicity director Rex Smith "poured" for his mother-in-law, Isetta Jewel, veteran legit actress, by having some of the legit crits up to the Smiths' Park Ave. (N.Y.) apartment. Which discloses that the vet legit actress, now remarried to Col. Miller, retired, and residing at La Jolla, Cal., at 68 is still active with her five-8-week, 15-minute radio program, "The Jewel Box," over a San Diego station. She is also the west coast regional veepee of Women in Radio, the national organization of femme broadcasters. While Miss Jewel is east, on her first visit in years, her shows have been taped in advance.

Smith's wife is Isetta Jewel, Jr., ex-Broadway actress, and their four-year old daughter is also named Isetta Jewel. Their son, Rex, Jr., is five.

Reviews of "Taming of the Shrew," which opened last Wednesday night (25) as the first bill in the N. Y. City Center's spring season, were better plugs for "Kiss Me, Kate" than for the revival itself. "Kate," as most of the critics noted, is Cole Porter's musical adaptation of the Shakespearean farce, now at the Shubert, N. Y.: Six of the eight first-stringers mentioned "Kate," only Brooks Atkinson, of the Times, and Coleman, of the Mirror, failing to do so. Robert Garland, of the Journal-American, used the presence in the cast of Mary Martin's son, Larry Hageman, to give a rave to some of their song recordings.

Rufus Jarman, in "The Heck With Broadway!" in the April 28 Salt-evepost, says that "Not more than 2,000,000 Americans see professional plays of Broadway calibre regularly, and only about 5,000,000 see them occasionally. Where Broadway numbers its actors by the hundreds, the huge amateur theatre counts its performers by the hundreds of thousands. Its playwrights, unknown to the Great White Way, sometimes turn out a play that has 10,000 or more performances, which is more than Rodgers & Hammerstein ever did. Last year an estimated 100,000,000 Americans, counting repeaters, attended between 350,000 and 500,000 plays by amateur groups."

'Flahooley' Hot \$36,800 in Parched Philly; 'Guardsman' Fair \$16,900

Philadelphia, May 1. Philly's legit season of 1950-51 is really getting down to the bottom of the barrel now. There were two footlight openings here last night (30) and only a couple expected.

Last week's pair of openings, "Borscht Capades" at the Locust and "Courtin' Time" at the Forrest, are both in for two-week engagements with their advance sales nothing to shout about. "Time" comes here from a Boston tuneup, "Capades" all the way from the Coast.

Estimates for Last Week

"Flahooley," Shubert (2nd week) (1,870; \$4,551). Zoomed to almost capacity after rather slow start and is now the talk of the town, being admired by many as "tops" of all the big musicals that have tried out here this season. Did \$36,800 and will shade that figure in this, its final stanza.

"The Guardsman," Forrest (2nd week) (1,760; \$3,900). Molnar revival got nearly \$16,900 in second and final week. Draw of Jeanette MacDonald and Gene Raymond helped offset lukewarm notices.

B'way Femmes

Continued from page 69

for next season, "Nina," in which her part has 300 sides.

Ethel Griffies, of "Autumn Garden," said the luncheon would be her last public appearance of the kind before she leaves in July to live in retirement on the Isle of Man. She explained that she is quitting the stage because, at 73, "the future is closing in" on her and she wants to spend it her own way. She has "no regrets," she asserted, but added that while it was pleasant to be "discovered" a few years ago, the papers had never taken any notice of her when she first came to New York many years ago.

Lilli's 'Dark' Years

Lilli Palmer, of "Bell, Book and Candle," noting that she was the only actress present who is neither American nor English, told the meeting that she had acted in Berlin, Paris ("those were my dark years") and London, but that she prefers New York. Everyone is so friendly here, she explained, and the critics, when they like something, dig up the "most wonderful" words to describe it—words no other critics ever use. Referring to her appearance two seasons ago in the Theatre Guild flop, "My Name Is Aquilon," the actress remarked, "In my family, we speak of that as 'My Name Is Mud.'"

Anne Jeffreys, of "Kiss Me, Kate," said that after two years she's taking a seven or eight-week leave from the Cole Porter show this summer, during which she'll rehearse two weeks and play four weeks in Gene Mann's production of "Bittersweet," at the Greek Theatre, Los Angeles. When she returns to "Kate," her new contract will give her the right to withdraw on a month's notice, but she intends to continue with it indefinitely.

British Are 'Lucky'

Jane Wyatt, of "Autumn Garden," pointed out the difficulty of appearing on Broadway for an actress whose home and family are on the Coast, adding that British players are lucky, since they can have both film and legit careers, because the stage and films are both centered at London. However, she has a two-year contract and will continue with "Garden" as long as it runs, she indicated.

Nancy Kelly, of "Season in the Sun," told of the gratitude she's always felt for the critical encouragement she received on her first Broadway appearance, when she was 16, with Gertrude Lawrence in "Susan and God." She's particularly grateful to Sidney Whipple, at that time critic of the World-Telegram. The actress revealed that she will spend the summer as leading lady at Elitch's Gardens, Denver, and intends to tour next season with "Season."

Those taking bows included Maureen Stapleton, "Rose Tattoo"; Sarah Churchill, of "Gramercy Ghost," and Uta Hagen, of "Country Girl." Three other stars, who had indicated they would attend, failed to show.

Arena Theatre Mulls For Atlantic City Hotel

Atlantic City, May 1.

An arena-type playhouse located in the beachfront Hotel Chelsea is being mullied here. Negotiations between management of the hotel and three co-producers were under way the past week. Martin Shenberg, manager of the hotel, declared they were very successful, but that "minor details" are to be worked out before a contract is signed.

In town talking with Shenberg were Don Gibson, a New York actor-producer; Don Swann, Jr., who has been operating a summer theatre near Baltimore for 14 years, and Mrs. Frances Oliver, producer of radio and television shows in Baltimore.

They discussed the possibility of converting Westminster Hall, a section of the hotel off the walk, into an arena-type playhouse. This would place the audience on four sides of the stage. Seats would be arranged in 10 rows, elevated gradually to provide a clearer view. Players would use the necessary props, but there would be no scenery.

Swann said that there would be seating arrangements for some 900 spectators. Plays will be comedies or other light entertainment. A name lead will head the show each week.

Only legit in the resort last year was operated on the Million Dollar Pier. Shows were produced throughout the summer, despite predictions that they would fold early. Producers offered "Respectful Prostitute" the last five weeks of the season, which closed Labor Day week.

CITY PLAYHOUSE PUTS ON NOISE-ABATING JOB

Lobbies of the Morosco, Fulton and Coronet, N. Y., have been sound-proofed by the owner, City Playhouses, Inc., to insure against audiences being distracted by the noise of late arrivals during performances. Cost of the job, involving the use of acoustic tile in the lobby ceilings and insuring silent operation of door hinges and catches, reportedly ran around \$3,000-\$4,000. The 40th Street, N. Y., also a City Playhouses theatre, was not similarly sound-proofed, as its lobby is on a lower level, away from the auditorium.

This latest improvement in the three houses is in line with regular City Playhouses policy. Similarly, the firm has just repainted the door and marquees of its four theatres, as it does every three months or so. In the same way, backstage dressing rooms are regularly repainted according to the preferences of the actors who are to occupy them, whenever a new show opens there. In cases where the players are allergic to paint, the dressing room walls are repapered, or occasionally the repainting is done over a weekend. A full-time staff of four painters is employed by the company for the work.

Shows in Rhearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Dream Girl" (C)—N.Y.C. Theatre Co., prod.; Morton Da Costa, dir.

"Getting Married" (C)—Marjorie and Sherman Ewing-ANTA, prods.; Peter Frye, dir.

"Seventeen" (MC)—Milton Berle, Sammy Lambert, Bernie Foyer, prods.; Hassard Short, dir.

"Stalag 17" (D)—Jose Ferrer, prod.-dir.

Keene's 14th Season

Keene, N. H., May 1. For its 14th season, opening July 2, the Keene Summer Theatre will switch to musical productions, offering five bills for runs of two weeks each. "Sing Out Sweet Land," "Lute Song" and the new Metopera version of "Fledermaus" will probably be included.

'Roberts' \$35,786 Sets Portland House Record

Portland, Ore., May 1.

Henry Fonda in "Mr. Roberts" scored \$35,786 in six evening and two matinee at the Mayfair Theatre last week, for a new house record. Play had one of the heaviest advances seen here at this house for a long time. The 1,500-seater was scaled at \$4.20.

Andrews Co. 15G in Split

Raleigh, N. C., May 1.

The Tod Andrews company of "Mister Roberts," playing a string of one-nighters through the Carolinas last week, had no better going than most of the touring shows that have trouped the territory the last couple of seasons. In eight performances, including two bad matinees, the show grossed under \$15,000, the worst week's take it has ever registered.

Last week's dates included Monday (23) at the Auditorium, Columbia, S. C.; Tuesday (24) at the Carolina, Greenville, S. C.; Wednesday, Thursday (25-26) at the Carolina, Charlotte; Friday (27) at the Carolina, Durham, and Saturday (28) at the State here. Show is playing Winston-Salem; Greensboro, N. C.; Roanoke, Va., and Norfolk this week.

'Time' 21G, Hub; 'Kidders' \$1,800

Boston, May 1.

Legit is really in the doldrums this season, with "The Roaring Girl," opening tomorrow (2) at the Brattle, the only new entry.

All downtown Hub legits are dark, with nothing skedded.

Estimates for Last Week

"Courtin' Time," (Shubert) (3rd wk) (1,750; \$4,200-\$4,800 F. & S.). Practically a whole new first act has been installed in this one. Held up fairly well in final stanza. Near \$21,000.

"The Kidders," (Brattle) (3rd wk) (400; \$3.50). Sad \$1,800.

Ballet Russe de Monte Carlo, Opera House (single wk) (\$3.60; \$3,000). Dropped a little under last year, with \$29,800.

'KATE' FINE \$29,200 TO CLOSE ST. LOUIS SEASON

St. Louis, May 1.

"Kiss Me, Kate," Cole Porter's musical comedy that wound up the local legit season last year, served likewise this year. The eight-performance stand at the American Theatre rang down the curtain Saturday (28) with a swell b.o. score.

The 1,700-seat house, scaled to \$4.88, grabbed \$29,200, for one of the best grosses of the season.

Current Road Shows

(April 30-May 12)

"Courtin' Time" (Lloyd Nolan) (tryout)—Forrest, Philadelphia (30-12). (reviewed in VARIETY, April 11, '51).

"Flahooley" (tryout)—Shubert, Phila. (30-7) (reviewed in VARIETY, April 11, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout)—Court Square, Springfield, Mass. (30-2); Shubert, New Haven (3-5); Metropolitan, Providence (7); Bushnell Aud., Hartford (8-9); Academy of Music, Northampton, Mass. (10); Memorial Aud., Worcester, Mass. (11); Lyric, Bridgeport (12) (reviewed in VARIETY, Jan. 31, '51).

"Kiss Me, Kate"—Lafayette, Detroit (30-5); Royal Alexandra, Toronto (7-12).

"Member of the Wedding" (Ethel Waters)—Royal Alexandra, Toronto (30-5); Erlanger, Buffalo (7-10); Aud., Rochester (11-12).

"Merry Widow"—Curran, San Francisco (30-12).

"Mister Roberts" (Henry Fonda)—Geary, San Francisco (11-12).

"Mister Roberts" (Tod Andrews)—State, Winston-Salem, N. C. (30-1); National, Greensboro, N. C. (1); Roanoke, Roanoke, Va. (2); Center, Norfolk, Va. (3-5); Gayety, Washington (7-12).

"Moon Is Blue"—Harris, Chicago (30-12).

"Oklahoma"—Gayety, Washington (30-5); Astor, Reading, Pa. (7-9); Lyric, Allentown, Pa. (10-12).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (30-12).

"Where's Charley?" (Ray Bolger)—Philharmonic Aud., Los Angeles (30-12).

B'way Spotty, Generally Up a Bit; 'Tree' \$45,800, 'Wish' \$42,200 Full Wk, 'Shrew' \$16,700, 'Ghost' \$4,800 First 4

Business was somewhat spotty, but with several notable exceptions was generally up a bit on Broadway last week. Two new musicals, "Tree Grows in Brooklyn" and "Make a Wish," apparently supplied a spark to trade, but attendance was sharply off at several other tune shows.

The total gross for all 23 shows was \$619,396, or 77% of capacity. The previous week's total for 26 shows was \$636,100, or 74% of capacity.

Of the new entries, "Gramercy Ghost" drew generally weak notices and started slowly, but "Brooklyn" and "Wish" reached a fast pace for their first full week. Business skidded sharply at "Out of This World" and the closing, previously scheduled for May 19, was moved up to Saturday night (5), when "Little Blue Light" ends a limited run. "Taming of the Shrew" closes a limited stand Sunday (6). Several other shows are questionable bets to continue. Last week's only closing was "Springtime for Henry."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (32d wk) (C-\$4.80; 1,012; \$26,874). Topped \$27,000 (previous week, \$27,000).

"Autumn Garden," Coronet (8th wk) (D-\$4.80; 1,027; \$28,378). Almost \$16,500 (previous week, \$19,000).

"Bell, Book and Candle," Barmore (4th wk) (C-\$4.80; 1,064; \$28,000). Almost \$28,300 (previous week, \$28,200).

"Billy Budd," Biltmore (12th wk) (D-\$4.80; 920; \$22,600). Over \$9,900 (previous week, \$8,900).

"Call Me Madam," Imperial (29th wk) (MC-\$7.20; 1,400; \$51,847). Bettered \$52,300 (previous week, \$52,300).

"Country Girl," Lyceum (25th wk) (D-\$4.80; 995; \$22,845). Nearly \$11,100 (previous week, \$10,300).

"Darkness at Noon," Royale (16th wk) (D-\$4.80; 1,035; \$27,100). Nearly \$23,500 (previous week, \$23,300).

"Gentlemen Prefer Blondes," Ziegfeld (73d wk) (MC-\$6; 1,628; \$48,244). Almost \$38,300 (previous week, \$42,000).

"Gramercy Ghost," Morosco (1st wk) (C-\$4.80; 912; \$24,300). Opened Thursday night (26) to two mildly approving notices (Hawkins, World-Telegram & Sun; Garland, Journal-American), five pans (Atkinson, Times; Guernsey, Herald Tribune; Coleman, Mirror; Pollock, Compass; Watts, Post) and one hedge.

Chapman, News; first four performances grossed nearly \$4,800.

"Guys and Dolls," 46th Street (23d wk) (MC-\$6.60; 1,319; \$43,904). Stander limit, as usual; \$44,400.

"Happy Time," Plymouth (66th wk) (C-\$4.80; 1,063; \$29,019). Just tipped \$18,000 (previous week \$17,000).

"King and I," St. James (5th wk) (MD-\$7.20; 1,571; \$51,717). Went clean, but press list limited the gross to almost \$51,700 again.

"Kiss Me, Kate," Shubert (120th wk) (MC-\$6; 1,361; \$40,847). Nearly \$28,900 (previous week, \$30,000).

"Make a Wish," Winter Garden (2d wk) (MC-\$6.60; 1,519; \$50,000). Almost \$42,200, with two and a half parties (previous week, \$31,000 for first six regular performances, plus \$11,000 for two previews).

"Moon Is Blue," Miller (8th wk) (C-\$4.80; 920; \$21,586). Sold out again, but party commissions limited the gross to under \$21,100 (previous week, \$21,100).

"Out of This World," Century (19th wk) (MC-\$6; 1,645; \$49,191). Hit \$26,400 (previous week, \$31,000); closing moved up two weeks to next Saturday night (5).

"Rose Tattoo," Beck (13th wk) (D-\$4.80; 1,124; \$28,000). Nearly \$19,900 (previous week, \$19,400).

"Season in the Sun," Cort (31st wk) (C-\$4.80; 1,056; \$24,101). Almost \$12,400 (previous week, \$11,700); was to have closed next Saturday (5), but continues indefinitely.

"South Pacific," Majestic (106th wk) (MC-\$6; 1,659; \$50,186). The absolute limit, as always; \$50,800.

"Springtime for Henry," Booth

(7th wk) (C-\$4.80; 766; \$20,365). Approached \$6,000 (previous week, \$5,500); closed Saturday night (28) after 53 performances, at a loss of around \$30,000.

"Taming of the Shrew," City Center (1st wk) (C-\$2.80-\$3; 3,023; \$41,000). Opened Wednesday (25) to four affirmative notices (Chapman, News; Hawkins, World-Telegram & Sun; Pollock, Compass; Watts, Post) and four negative (Atkinson, Times; Guernsey, Herald Tribune; Coleman, Mirror; Garland, Journal-American); first seven performances drew nearly \$16,700.

"Tree Grows in Brooklyn," Alvin (2d wk) (MC-\$7.20; 1,331; \$47,167). Except for the Wednesday matinee (25), drew standee trade, but party commissions held the gross to over \$45,800 (previous week, capacity \$22,900 for first four regular performances, plus \$10,000 for two previews).

"Twentieth Century," Fulton (18th wk) (C-\$4.80; 976; \$23,228). Nearly \$23,400 (previous week, \$23,500).

Opening This Week

"Little Blue Light," ANTA Playhouse (1st wk) (D-\$3; 924; \$19,959). Play by Edmund Wilson, starring Melvyn Douglas, Burgess Meredith and Arlene Francis, presented by Quintus Productions (Peter Cookson, Martin Manulis, Hume Cronyn, Joe Magee and the Brattle Theatre); after a week of subscription previews grossing about \$17,000, it opened a single-week regular-scale run Sunday night (29) to two pre notices (Chapman, News; Pollock, Compass), five con (Atkinson, Times; Guernsey, Herald Tribune; Coleman, Mirror; Garland, Journal-American; Watts, Post) and one indecisive (Hawkins, World Telegram & Sun).

N.Y. Ballet 32G In Chi; 'SP' \$51,300

Chicago, May 1.

Chicago is breaking its traditional two-attraction diet this week with three offerings at one time, "Moon Is Blue" came into the Harris last night (Mon.) to unanimously favorable reviews. While critics all praised the N. Y. City Ballet Co., the first week at Opera House was only moderate.

"South Pacific," of course, sold out. Metropolitan Opera has a three-day stand at the Opera House May 10 and "Borscht Capades" comes back to the Blackstone May 15. Aside from these bookings, there are only rumors.

Estimates for Last Week

N. Y. City Ballet Co. Opera House (\$3.71; 3,600). Bright \$32,000 for the first week of two-week stay.

"South Pacific," Shubert (24th week) (\$5; 2,100). Same old thing again; \$51,300.

'CHARLEY' SOCK \$50,200 AS CIVIC OPENER IN L.A.

Los Angeles, May 1.

"Where's Charley?" got the L.A. Civic Light Opera Assn.'s 14th season off to a smashing start last week, grabbing a whopping \$50,200 for the frame. In for five weeks, the Ray Bolger starrer, started off at a near-capacity pace. Season subscription sale covers the initial four-week period, with the final frame on a "come-and-get-it" basis.

Both other offerings in town faltered during the frame. "The Square Needle" slid to \$3,800 at Las Palmas, right around the breakeven point for its ninth week, and "Madwoman of Chailot" dipped into the red with \$3,500 for its fifth frame at the Ivar. Both wind up this week.

'Moon' \$16,900 Detroit; Transit Strike Hurts

Detroit, May 1.

"The Moon Is Blue" did a smash \$25,400 in 10 days (12 performances) at the Cass and would have soared higher, had not the bus and streetcar strike intervened. It did \$8,500 in four the week previous, and \$16,900 last week.

The Shubert reopened Monday (30) with "Kiss Me, Kate," in for six days.

Plays Abroad

Waters of the Moon

London, April 24.

H. M. Tennent Productions (in association with the Arts Council) presentation of a new play in three acts by N. C. Hunter. Stars Sybil Thormdike, Edith Evans. Features Wendy Hillier. Directed by Frith Banbury. Settings, Reece Pemberton. At Haymarket, London, April 19, 20, 21.

John Daly	Queen Haldar
Frederic Daly	Wendy Hillier
Mrs. White	Sybil Thormdike
Colonel Selby	Edith Evans
Mrs. Daly	Nan Munro
Mrs. Ashworth	Kathleen Harrison
Julius Winterhalter	Leo Bieker
Helene Lancaster	Edith Evans
Tranista Lindt	Patricia McCarron
Robert Lancaster	Cyril Raymond

The star-studded cast that has been lined up by Tennent Productions for this play will make it a sell-out not only for the Festival Season, but well into 1952. It is an outstanding example of magnificent acting triumphant over comparatively commonplace material. But the artists put so much into their lines that the dialog of "on appears to glimmer."

The author, N. C. Hunter, introduces a Chekov-like atmosphere into his play which develops an interesting situation rather than build up into a straight-forward plot. It is, in fact, a discussion on the theme as to whether or not it is desirable to disrupt the humdrum everyday existence of people who have little or no opportunity of coming out of a rut.

Setting is a hotel in Dartmoor. In a remote part of Devon. The first act shows the permanent residents. There is Mrs. Whyte, (Sybil Thormdike), who once knew better times; Colonel Selby (Harold Scott), a retired officer who is slightly deaf and always dozing; Mrs. Ashmore (Kathleen Harrison), an irrepressible cockney whose nerves were shattered by wartime bombs; and Julius Winterhalter (Leo Bieker), a refugee from Vienna. There also is the Daly family who run the hotel.

Into this stolid and almost depressing atmosphere come the Lancaster family after a car accident. The dominating personality is Helene Lancaster (Edith Evans), a sophisticated woman with a veneer of culture and quite insensitive to her own garrulity, who makes an unashamed play for the Viennese. Her husband (Cyril Raymond) makes a vain attempt to restrain her while the daughter (Patricia McCarron) brings a glimmer of a new life to the consumptive son.

Although this is primarily a thespian's piece, there are occasional moments of choice phraseology and moving writing. Acting honors are shared by Miss Thormdike and Miss Evans, playing contrasting roles.

Another major femme part is played with distinction by Miss Hillier. She comes up with a moving, emotional performance of the embittered girl taking another hard knock when she sees the Viennese, for whom she has an affection, making a fool of himself. Miss Harrison, almost type-cast

these days, contributes another of her boisterous cockney cameos, which never fails to get audience response. The female cast is completed by Miss McCarron in a charming study as Mrs. Lancaster's daughter and by Miss Munro with a stern portrayal of Mrs. Daly.

The males are completely eclipsed, but nevertheless there are some interesting portrayals. Frith Banbury's slick direction gives the piece its character, equally dividing the honors between the principal artists. Settings by Reece Pemberton are most impressive. Myro.

Parfums (PERFUMES)

Monte Carlo, April 24.

Maurice Renaud production of musical in two acts with book and lyrics by Georges Hirsch and Jean Bouchor; music by Germaine Tailleferre. Staged by May de Gueux; sets by Erte. At Opera, Monte Carlo.

Juliet	Marina Hirsch
Maria Louise	Lina Dachary
Mme. Leberthy	Nina Ierzo
La Doune	Blanche Bonaventura
Secretary	Cecile Calvo
Isidore	Rene Lestelly
Viviane	James Kennep
M. Leberthy	Roger Weber
Lespoulles	Raoul Marco
Andre	Serge Boase
Butler	Giles Charpentier

This "comédie musicale," which made its pre-boulevard bow at the Monte Carlo Opera under the patronage of Prince Ranier III of Monaco, is a great mistake.

The book by Georges Hirsch and Jean Bouchor, who likewise collaborated on the lyrics, can only be called a triumph of memory, since the authors, aided by sharp shears, paste-pot and Scotch tape, have slapped together a paste-up snipped from the worst features of "Get-Rich-Quick Wallingford," "Cheating Cheaters" and "Topaze." The score, by Germaine Tailleferre, only femme member of the "Les Six" disciples of the late Erik Satie, would indicate that Madame would fare better by composing for long-hairs and leave pop stuff to the pros.

Plot deals with the miseries of honest young Isidore, a charming but inept perfume chemist who, on being canned, finds himself used as straw bossman of a rapidly expiring financial house, in order to attract an important but equally impoverished investor.

Only super-jet performances by the exceptionally competent farceurs Rene Lestelly, Jacques Hivert, Roger Weber, Raoul Marco and Nina Myral keep customers in the hall till the final curtain.

As bait, the producer prevailed upon His Highness to drop Anton Dolin, Alicia Markova and eight dancers from the London Festival ballet troupe into the third act, with a grab-bag ballet whipped up by David Lichine while in a somnolent state.

Production would indicate a heavy nut, with gowns by Worth and exceptionally fine sets by Erte. Pity, too, because that's about all that can be salvaged.

The Monte Carlo Opera orchestra conducted by Richard Blareau sounded a lot better than the score. Another waste of talent. Vand.

Cosh Boy

London, April 18.

Anthony Hawtrey and Charles Banks production of drama in three acts by Bruce Walker. Features James Kenner, Beryl Measor. Directed by Terence de Marney. Settings by Mary Purvis. At Embassy, London, April 17, 20, 21, 22, 23.

Mrs. Elsie Walsh	Beryl Measor
Grannie Walsh	Nancy Roberts
Mrs. Collins	Diana Chorney
Ray Walsh	James Kenner
Del. Inap. Woods	David Raven
Mr. Jackson	Larry Burne
Alfie Collins	Ian Whitely
Irene Collins	Moira Kelly
Patrick McCabe	Edward Byrne

The recent upswing in juvenile crimes of violence gives this new three-act a strong topical flavor. Bruce Walker, the author, has done a good piece of reportage, but does no more than mirror the scene. There is no moralizing or philosophizing, but the portrayal of a character who goes from bad to worse from lack of parental control. It is an interesting subject. (Continued on page 75)

Future B'way Schedule

"Stalag 17," 48th Street, May 8 matinee (rehearsing).
"Dream Girl," City Center, May 9 (rehearsing).
"Getting Married," ANTA Playhouse, May 13 (rehearsing).
"Flabooey," Broadhurst, May 14 (trying out).
"Courtin' Time," National, May 16 (trying out).
"Idiot's Delight," City Center, May 23.
Actors Repertory, President.
June 6.
"Seventeen," unspecified Theatre, week of June 11 (in rehearsal).
"Saint Joan," Cort, Oct. 4.

2 Evening Shows Mull'd For Summer Stock in N.Y.

Plans for an Actors Repertory Theatre at the President, N. Y., were announced last weekend by Paul Horn, formerly stage director of the Barter Theatre, Abingdon, Va., and a director of servicemen's plays in the Army. Stock company operation is slated to open June 6, with a weekly change of bill starting with "Journey's End," followed by "Hasty Heart" and then an undisclosed new play.

Possible innovation, provided union approval is obtained, would be two performances, 6:50 and 9:30, two nights a week. Idea is to have a pop-price policy, with the exact scale still to be set. It will be an Equity operation.

Lewis & Young Ready 1st Coast Music Tent; Other Strawhat News

Pasadena, May 1.

The Coast's first musical tent will be operated here this spring and summer by Russell Lewis and Howard Young. Legit producers have signed a deal with Music Circus of America, of which Laurence Schwab, St. John Terrell, Oscar Hammerstein, 2d, and Richard Rodgers are associated. Robert Jarvis, Music Circus board member and director of Terrell's tent at Lambertville, N. J., will plane here to stage the first three weeks' productions.

If the musical tent idea clicks here, Lewis and Young plan to extend the operation up and down the Pacific Coast.

Package Shows Books Stars

Package Shows of N. Y., strawhat production agency operated by Irving Sudrow, Jr., is booking a number of stars, including Viveca Lindfors, with her husband, film director Don Siegel, as stager; Martha Scott, in one of her legit vehicles, probably "Our Town"; Lawrence Tierney, Ruth Warwick, and, if she doesn't go to Europe, Marlene Dietrich.

Sudrow figures on packaging comparatively low-budget companies, so the stars may work out solid season bookings. He has a Coast representative, Carl Forcht, to contact film players.

Schaefer Back at Hilltop

Baltimore, May 1.

George Schaefer, executive producer of the N. Y. C. Theatre Co., will return this summer as resident director of the Hilltop Theatre, which Don Swann, Jr., will present for the 14th consecutive season at Emersons Farm, Lutherville, Md., near here. Noel Taylor and George Sullivan, who worked on the current Broadway revival of "Twentieth Century" and the forthcoming "Stalag 17," will be technical heads.

Opening May 28, the 16-week season will probably include productions of "Legend for Sarah," "Meet the Wife," "Damask Cheek," "Crime Passionel" ("Red Gloves"), "See How They Run," "Waterloo Bridge," "The Miser," "Tonight at 8:30," "Kind Lady," "Torchbearers," "The Circle," "Other House" (a tryout), "Born Yesterday," "Parlor Story," "Royal Family," and "There's Always Juliet."

Migatz in New Chi Spot

Chicago, May 1.

Marshall Migatz, for the past two seasons operator of the Chevy Chase Summer Theatre at Wheeling, Ill., is shifting his operations to the westside suburb of Hinsdale and has taken over the 838-seater Hinsdale Theatre. He's also going to slice scales, with a top of \$2.40 weekdays, instead of the former \$3 maximum, and 90c minimum instead of the previous \$1.20.

On his schedule of names are Veronica Lake, John Barrymore, Jr., Eve Arden, and others. For the first time, in addition to the resident company, he'll be taking on 12 apprentices.

Director Eugene O'Sullivan makes the shift from Chevy Chase, as do Jack Cornwall, designer, and Iika Diehl, character lead. Migatz will be in New York this week for casting.

Brady Team to Berkshire

Stockbridge, Mass., May 1.

Appearance together of Katherine Alexander (Brady) and her daughter, Barbara Brady, in a revival of "Lady Windermere's Fan," will be one of the events of the 12-week season at the Berkshire Playhouse here, which opens June 18 with William Miles continuing as producer-director. The engagement will be a guest date for Miss (Continued pp. 75)

Legit Bits

Film actor Robert Preston will make his Broadway debut as Jose Ferrer's successor as co-star of "Twentieth Century," effective June 4. Replacement of Gloria Swanson, who exits the show at the same time, may be set in a day or two. Ben Boyar, general manager for Max Gordon, is trying to set up a circuit of converted film houses to play touring legit show at pop prices, something along the lines of the subway circuit.

Theatre party agent Ruth Levien, who has been ill for several months, is off the critical list at Bellevue Hospital, N. Y. Allice Venzky, of the American National Theatre & Academy staff, sails in mid-June to take a six-week drama course at the U. of London, on a Strong Foundation fellowship. Eva Gabor leaves the east of "Happy Time" week after next, with Franciska Gaal succeeding her as the maid.

Mike Kellin has withdrawn from the east of "Stalag 17," which opens next week. "Season in the Sun," closing next Saturday night (5) at the Cort, N. Y., may play George Brandt's subway circuit this summer. It will tour in the fall. James Awe will be stage manager this summer of Richard Aldrich's Falmouth Playhouse, Coonamessett, Mass., for which Patricia Butler is pressagent. Carl White will direct, act and be general stage manager this summer at Theron Bamberger's Bucks County Playhouse, New Hope, Pa.

George Ross, pressagent for "Kiss Me, Kate," "Out of This World" and "Billy Budd," will also handle the Theatre Guild's revival of "Saint Joan," starring Uta Hagen, next season. New musical tent will reportedly operate this summer at Red Bank, N. J.

Terms for "Kiss Me, Kate," at the Shubert, N. Y., call for a straight 25% of the gross, with a \$7,500 guarantee and a \$25,000 stop limit. Richard Watts, Jr., N. Y. Post drama critic, will take a month's vacation in Europe this summer, visiting Elre for the first time since 1943. Colette Marchand signed to dance in, and Abe Burrows to stage the Arthur Lesser revue, "Two on the Aisle," to co-star Bert Lahr and Dolores Gray. Gene Tobin succeeds John Sheehan and Eric Christen replaces Fred Hearn this week in "Call Me Madam," while William Westlow withdraws from the east.

Nancy Walker opens tonight (Wed.) as star of a revival of the 17th century comedy with music, "Roaring Girl," at the Brattle Theatre, Cambridge, Mass. Husband of Sara Greenspan, of the Theatre Guild business office, is recuperating in Lenox Hill Hospital, N. Y., from major surgery. Pressagent Michael O'Shea back in the Bill Doll office after a month's vacation in Jamaica, B.W.I., and Panama City. Katharine Bard, who closed a few days earlier in "Long Days," sailed last Thursday (26) for a month's visit to England and the Continent. Ben Ketchum, treasurer of the N. Y. City Center, is in Chicago this week with the N. Y. City Ballet Co.

Burgess Meredith, who got rave reviews this week in "Little Blue Light," was out of the east Monday (30) for minor surgery, but may be back tonight (Wed.). Paul Ballantyne, assistant stage manager, subbed for him. Joe Milan leaves the east of "Guys and Dolls," with Bob Evans taking over for him as the waiter and Al Lanti as dancer. Nell Chirico has joined the singing chorus of the show, succeeding Don Russell, and Scott Merrill joins the dancing chorus next week. Larry Gates returns to the east of "Bell, Book and Candle" next week after a fortnight's leave to appear in "Taming of the Shrew." Stage manager Joseph Leon subbed for him.

Jack Schimmel, house manager of the ANTA Playhouse, N. Y., goes to Europe about June 1 for a four-week look at theatre management in London, Paris and Rome. Costume designer Blanca (Mrs. Jimmy) Strook, sails to Europe this week. Actress Margaret Phillips leaves May 18 for a two-month visit with relatives in Great Britain. Actresses Beth Leslie and Felicia Montealegre are currently in London, and may extend their stay to appear in a British film. Joseph Kelley succeeds Bill Thunhurst next week as understudy to William Tabbert, in "South Pacific." Producer-director Harold Bromley and his actress-wife Hilda Stoddard, are moving from Katonah, N. Y., to Bedford Village.

Brenda Lewis, the Birdie of Mare Bilzstein's "Regina," is set for "Music in the Air," at the Paper Mill Playhouse, Millburn, N. J., starting May 7. John Straph,

playing Baptista in "Taming of the Shrew," at City Center, N. Y., is a ringer for the N. Y. Times' Sam Zolotow—but with a beard. John Beaufort, an editor and former drama critic for the Christian Science Monitor, and his actress-wife, Francesca Brunning, sailed Saturday (28) for a two-month vacation in England, France and Italy. Director-producer Harold Clurman, also drama critic for New Republic, sails today (Wed) for Europe, where he'll work on a new book about the theatre. Philip Coolidge withdraws May 19 from the east of "Darkness at Noon." Henri Coubens, production stage manager of "Guys and Dolls," will go to the Coast to help set up the touring edition of the show. Merritt Thompson, a dancer in the show, will also go to assist choreographer Michael Kidd, with Lance Avant succeeding him in the show. Producer-director Jed Harris and actors Robert Strauss and Robert Keith are new members of The Lambs. Candidates for membership include actors Garry Davis, Jackie Gleason and Joshua Sholley, radio press-agent Joe Dine and producer Michael Myerberg.

American Theatre Wing Professional Training Program students are organizing a mass-meeting Friday (4), after theatre (11:30 p.m.) to find ways to help the Wing and keep the GI program going.

With Robert Strauss withdrawing from "Twentieth Century" to go into "Stalag 17," John Glendinning moves over to replace him, and is succeeded in turn by Cliff Cothron. And with Edward Platt also exiting the show, Chase Seltra steps into his role and is succeeded by Leo Luckner.

Bill Doll is p.a. for the fourth edition of the ANTA Album, next Sunday night (6) at the Ziegfeld, N. Y. Roger L. Stevens, realtor and producer, has joined the Playwrights Co. and will be production executive next fall on the group's presentations of Maxwell Anderson's "Barefoot in Athens" and Robert E. Sherwood's "Girls with Dogs." "Saint Joan," starring Uta Hagen, scheduled as the opener of next season's Theatre Guild subscription list, is to play a three-day break-in at the Westport (Conn.) Country Playhouse, before opening its regular pre-Broadway tour in Washington. Maxie Rosenbloom will play Bill Julie in the Coast edition of "Guys and Dolls." Another dividend was paid by "Affairs of State" last week, bringing the total profit to \$100,000 thus far on the \$50,000 investment. The comedy has played to solid capacity since the opening last fall.

Jane Radom, sister of Broadway theatre party agent Lenore Tobin, is publicity rep for the American Theatre in Rome. Robert Garland is back on the job as drama critic for the N. Y. Journal-American after an extended illness, during which John McClain subbed. Joe Glover, who supplied the "Hostess with the Mostest," "Best Thing for You Is Me," "It's a Lovely Day Today," "Something to Dance About" and "You're Just in Love" arrangements for "Call Me Madam," contributed all arrangements except "Mine 'Til Monday," "Is That My Prince?" "I'll Buy You a Star," and the opening for "Tree Grows in Brooklyn." Louis Veda Quince has returned to the east of "Country Girl," succeeding Joseph Anthony in his original role of the producer. In the same play, Michael Howard has replaced Joseph Sullivan, with Joseph Helgeson taking over the former's part. In a pitch from deep left field, someone last week suggested Michael Todd and Joan Blondell as possible replacements for Jose Ferrer and Gloria Swanson in "Twentieth Century." Thieves broke into Diana Costello's hotel room in Chi last week and took about \$5,000 in furs and jewelry. Robbery took place when star was at the Shubert Theatre in her role of Bloody Mary in "South Pacific." Jerome Robbins, who staged the dances for "The King and I," is recuperating at home after an emergency operation for appendicitis a week ago. George Balanchine, choreographer on the incoming musical, "Courtin' Time," leaving for Italy sometime in June to be guest choreographer at Teatro alla Scala, Milan, for a month.

New Loon Lake Tent

Chester town, N. Y., May 1. New tent theatre for arena-style production of straight plays is being readied by former legit-film actress Beth Gardner at Blythe-wood Island, Loon Lake. Under-canvas playhouse will measure about 40 by 100 feet and seat approximately 500.

Spot will open late in June for a 10-week season.

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Literati

Reprint Abridgement Issue Up

New American Library is appealing to full Federal Trade Commission in an attempt to reverse FTC rulings regarding the display of information on abridgement or title changes on the covers of reprinted books.

FTC last week cleared the NAL of the major charge that the firms 25c and 35c Signet and Mentor reprint editions used misleading practices absent changed titles and abridging on their covers. Trial examiner William L. Pack found that NAL had not published cut reprints as complete, unabridged editions. However, he recommended that NAL be ordered to print the word "abridged" in immediate connection with the title whenever a book has been cut and to place substitute titles in equally conspicuous type next to the original titles of titles retitled when reprinted.

In his opinion, Pack held that the publisher's arguments had "substantial merit" but decided he was bound to follow a prior decision of the Commission, sustained on appeal, against another house. NAL said it will appeal Pack's initial decision to the full FTC in order to reverse the earlier ruling which Pack felt bound to follow.

Schnoz Goes 4th Estate

This year's Dutch Treat annual dinner and show is conceded by even the most ardent enthusiasts to be one of the adman-literati club's poorest, both on the original material and the guests. Only highlight was Jimmy Durante. It may be that the time element was against the availability of guests.

Here's how The Banshees, the Hearst-sponsored newspaper fraternal organization, expressed its affection for the Great Profile by billing him "The Hon. James J. Durante—the piano dismantler himself, hero of television today and without a doubt the world's greatest man." Schnoz topped The Banshees' luncheon honoring the editors and publishers attending the 1951 NAPA convention.

Headliners Awards

Korean war correspondents killed in line of duty will be awarded medals of valor, with the posthumous medals to be presented along with the National Headliners Club annual citations at the 18th affair in Atlantic City, June 1-2.

Announcement of annual awards was made this past weekend, following judging which went on for three days several weeks ago. For the first time medals go for television and magazine news coverage. WFIL-TV in Philadelphia was cited for consistently outstanding local television newscasts in a seven-days-a-week program covering local events.

A Collier's story in the Aug. 5 issue, entitled "Hiroshima, U.S.A.," won the best news feature award.

Other awards include: Outstanding domestic news story: Ed Reid, Brooklyn, N.Y., for his expose on corruption and rackets in Brooklyn; Best domestic series of stories: Bob Spiegel, Des Moines Register and Tribune, for a series on city managers.

Consistently outstanding feature columns: Ollie Crawford, Philadelphia Inquirer, for his daily "Headline Hopping" feature; Consistently outstanding news broadcasting: Elmer Davis, ABC.

Muggen Mugged

Mrs. Mary Frazer, columnist-feature writer for the Houston Press and VARIETY's muggess there, broke into the New York dailies (including photos) last week when a thief robbed her Waldorf-Astoria room of a mink jacket worth \$1,500, a \$150 gold wrist watch, \$200 worth of costume jewelry, \$150 in cash, bottles of perfume and a dress.

Ripley in the burglary is that with Gen. Douglas MacArthur in residence at the hostelry, its security guards have been doubled and an extra detail of city cops and military policemen has been on duty.

Anita Loos' New Hit

Ever feel like calling up your friends in the middle of the night to tell them that you have discovered something good, like a restaurant, a show or a book? That's what Anita Loos' latest, "A Mouse Is Born" (Doubleday; \$2.50) inspires. She knows her women, and her men, and her Hollywood—and besides that she can write.

It's the story of a mild malaprop Hollywood star writing her memoirs to "The Mouse"—the name she gives to her yet unborn child. "I love to call it our 'Little Mouse' because I feel the word

mouse is bi-sexual and will fit no matter what it turns out to be," she observes. In her Lane-Bryant dress, some pencils and lots of paper she writes her life and loves in (and out of) Hollywood. What she writes will make a lot of faces red in Hollywood. But they're used to Technicolor.

Miss Loos writes with an X-Ray machine attached to her typewriter. She packs this story with sly humor and delightful satire on a foundation of truth. The corners of my mouth were up every page of it. Hollywood may get mad but it's all in fun. Maybe with Eric Johnston busy with defense plans it would even pass as a picture.

If you want a smile, snicker, giggle and have a few bellylaughs get "A Mouse Is Born." Anita Loos now has two hits, "Gentlemen Prefer Blondes" in a Broadway theatre and "A Mouse Is Born" in the bookshops. Joe Laurie, Jr.

La Prensa Question-Marks

People in the U. S. or in any other country on the American continent, have a far clearer picture of what has happened to the famed Argentine newspaper, La Prensa, than have Argentinians. Argentine people know only as much as they dare whisper amongst themselves, or as much as their government has allowed them to know.

What doesn't seem to have been commented on abroad, however, is the fate of the subscribers of La Prensa, once the paper goes to press once more, using the same presses, but under government control, now that it is "expropriated" on the grounds of being of public utility. If the subscribers cancel their subscriptions, they will be making a present on a platter of their addresses to the Argentine Gestapo, as "miserable ones" who are against the regime.

There is a big question-mark also in the minds of heads of the big advertising agencies, or of advertising managers of North American, British, other foreign, or even many Argentine firms. Undoubtedly they will be expected to fulfill, under the new La Prensa management, the advertising contracts they had made for the current year with the newspaper under its rightful ownership.

Naturally, if they refuse to honor the contracts now that the paper is in other hands, they will be singling themselves out for reprisals. Reprisals may take many forms and are sure to be drastic.

Overseas Press Club Elects

John Daly, ABC newscaster, was elected proxy of the Overseas Press Club at its annual meeting in New York last week. Elected vicepres were: William P. Gray, associate editor of Life mag; Patricia Lochridge, magazine writer; and Ralph H. Major, Jr., associate editor of Coronet. Joseph J. Wurzel, Look picture editor, was elected secretary-treasurer.

Outgoing prez, Louis P. Lochner, and his wife were gifted with a 10-day vacation in Nassau in appreciation for his services to the club.

Overseas Press Club 12th Annual Awards dinner will be held May 16 in the Waldorf, N. Y. Feature of the affair will be a panel discussion on "American Press Looks at the World," with Barry Bingham, Louisville Courier-Journal and Times editor; Hal Boyle, Associated Press; Edwin D. Canham, Christian Science Monitor editor; Bob Considine, International News Service; H. V. Kaltenborn, NBC; Quentin Reynolds, editor, United Nations World; and Gideon D. Seymour, exec editor, Minneapolis Star and Tribune. CBS' Edward R. Murrow will be moderator.

Bill Leonard to Chi Trib

Bill Leonard, formerly drama critic of the Chicago Journal of Commerce, has transferred to the Chicago Tribune, where he's doing a "Tower Ticker" daily column. Not surprisingly, it runs heavily to show business material, particularly legit.

Original idea was to have Leonard do features and edit a graphic section for the Trib, but with the death of Jimmy Savage, he was switched to the latter's column spot.

'Father Owned A Circus'

It's certainly circus time in America, with Ringling Bros.-Barnum & Bailey at N. Y.'s Madison Sq. Garden and two swell circus books already out ("Circus" by George A. Hamid and "Circus Doctor" by J. Y. Henderson). Now comes another grand circus biographical novel, "Father Owned A Circus" (Dorrance), written by Sherlock Holmes Evans, action of

a one-pole circus family. His dad was Johnny Evans, who loved the circus, his family and his performers. The son with the detective name turned from sawdust to Blackstone, now being a respected lawyer.

I don't know how well he knows his Blackstone, but he sure knows his circus and its people. He weaves a story of the circus with real and fictional characters, and some old anecdotes, but puts 'em in the right places. He also packs a few dramatic stories into his tale. The story of the tattooed lady holds real drama and would make a terrific pic. In fact, the book could be made into a fine circus pic.

I wish to take issue with Evans on one thing. I don't think it was his dad's circus that was the first to be motorized. Wasn't it the Richard Show that did that in 1917?

This book is real small-time circus. When you finish it, your clothes are dampened by the steam from the calliope. That's how close this circus stuff is to you. "My Father Owned A Circus" is good reading. I wish my old man had owned one! Joe Laurie, Jr.

A Fine Human Document

N. Y. Times drama critic Brooks Atkinson's new one, "Once Around the Sun" (Harcourt, Brace; \$4), is a fine human documentation of a man's literate perspective on his fellow-man and the contemporaneous world. Sound, literate, warm and un-smartalecky, it's a different sort of a diary. As the title would indicate, "Once Around the Sun" records each of the 365 days of the year, with calendar-like precision, wherein the author interprets only the highlights of each day's events, musings and perspectives.

Whether chronicling a holiday or just another day in the year, each day of each month of the year is highlighted by certain wide-range items such as the bucolic life, the corner newsstand owner, a visit to the dentist, domestic frailties, intimate vignettes about authors and other personalities, impressions of Election Day, July 4, etc., scholarly reflexes to this or that thing. He even makes the weather reports of New York's midsummers interesting reading.

Abel.

Ardrey's Random House Deal

Before sailing recently for a European vacation, scenarist-playwright Robert Ardrey signed a contract for publication by Random House next winter of his new novel, "The Brotherhood of Fear." The yarn, which he had started to write as an original screenplay, has a contemporary locale and theme. Part of the agreement calls for Random House to publish any future of the author's legit plays.

Ardrey's previous novel, "Worlds Beginning," was published by Duell, Sloane & Pierce.

Leo Guild Finally Lands

After some 21 publishers turned down Warner studio publicist Leo Guild's novel, "Ring Around the Rosie," Avon Books latched on to the tome which concerns a college football hero who becomes an ineffectual adult. Avon, it's understood, has re-labeled the yarn as "Ride a Falling Star."

Several of the 21 pubs liked "Rosie" well enough to ask Guild for certain rewrites because they felt the characters all unsympathetic. However, the author was stubborn about changes since the book is "more or less a true incident fictionalized." Avon head Joe Myers thought the story okay and a potential seller.

Mystery Writers Award Edgars

Mystery Writers of America distributed "Edgars" last week to those who made the "outstanding contribution" of the year in six major fields of mystery writing. Presentations were made in the course of the organization's fifth annual Edgar Allan Poe Awards dinner Friday (27) at the Henry Hudson Hotel, N. Y.

Laurels for the best mystery novel went to Thomas Walsh for "Nightmare in Manhattan" (Little, Brown). Outstanding contribution to the mystery short story was deemed to be that of Lawrence Sanders for his "Diagnosis: Homocidal" (Lippincott) while Metro's "The Asphalt Jungle" carried off honors in the film field.

In the radio category NBC and Jack Webb triumphed with "Drag-

Scully's Scrapbook

"Scully's Scrapbook," for the second straight week, has been crowded out by emergency space limitations.

The column will be back in its usual place on this page next week—positively.

net." Edward D. Radin was voted tops in fact-crime writing for his "Twelve Against Crime" (Putnam) and his editing of "Detective." Dorothy B. Hughes, of the Los Angeles Daily News and the Albuquerque Tribune, won plaudits as the "outstanding mystery reviewer." Winners were chosen by a nationwide poll of MWA members.

Stevens' Hearst Tribute

An exchange of correspondence between Chicago drama critic Ashton Stevens and author Gene Fowler, birthday-toasting publisher William Randolph Hearst, took over Stevens' column in the Chicago Herald-American Sunday (29).

Fowler, an old Hearst man, summed up his tribute with "may your voice and wise counsel prevail in this time of doubt and world despair." Stevens' letter added that Hearst has made journalism human because he himself is so human.

CHATTER

Martin Abramson has been assigned by Esquire to do an article on Sidney Kingsley.

Frank Scully's "Blessed Mother Goose Rhymes" will be published in September by House-Warren.

"25 Years of American Dance," edited by Doris Hering and Lydia Joel, has just been published by Dance magazine.

Jean Hersholt's English translations of 168 Hans Christian Andersen tales will be published in one volume by Hermitage Press.

Sy Oliver, Decca musical director, gets the profile treatment in the June issue of Ebony, Chi-published Negro mag, which hits the stands next week.

Story of radio in its diaper days just off the McGraw Hill presses. Titled "Mikes and Men," it's by Jane Woodfin, who has written copy for a West Coast station for more than 20 years.

G. Carleton Hunt will write the chapter on film editing for "The How and Why of Motion Pictures," compiled by Muriel De Lisa under sponsorship of the Academy of Motion Picture Arts and Sciences.

Art Buchwald, entertainment editor of the N. Y. Herald Tribune and a sometime VARIETY contributor, has had his tome, "Paris After Dark," published in the French capital. It's a handbook on Parisian night life and restaurants.

Marian Spitzer, former VARIETY staffer and author of "I Took It Lying Down" (Random House), tome dealing with her battle with tuberculosis and other reminiscences, is in N. Y. for radio and personal appearances to exploit her book.

A book of poems written by Kay Russell, continuity editor at KVOO (NBC outlet, Tulsa), titled "Songs From an Ivory Tower," has been published by Kaleidograph Press, Dallas. The poems are a collection made from original inclusions on the program "Ivory Tower," KVOO (Tuesday, 11 p.m.).

Milwaukee Sentinel's drama sentinel, Edward P. Halline, back to his hometown after gandering Broadway shows. Doing pieces on "why the road has gone to hell," citing overly expensive musicals which can't get out in comparative small legit houses; also the effects of TV on the legit b.o.—if any.

Ballet Theatre

Continued from page 69

ent reasons unsuited as additions to the repertoire. The new productions, which cost the company \$50,000, apparently will have been aimed, in retrospect, at this brief three-week season alone.

The Foreign Touch

The eight works premiered consisted of William Dollar's "Concerto"; Roland Petit's "Le Jeune Homme et la Mort" (which, with Jean Babilée and wife, Nathalie Philippart, as guest stars, was the biggest hit); the Herbert Ross-John Ward "The Thief Who Loved a Ghost"; Petit's "Les Demoiselles de la Nuit" (for which Colette Marchand was engaged as guest star); Babilée's "L'Amour et son Amour"; Carmelita Maracci's "Circo de Espana," with Maracci as star; Alicia Alonso's "Ensayo Sinfónico" and Enrique Martinez's "Tropical Pas de Deux."

"Concerto," with rehearsals and Dollar's fee, in addition to sets and costumes, is estimated to have cost \$7,500. "Jeune Homme," including fare for the Babilées from Paris and return, cost about \$6,000. "Thief," with several sets, cost \$10,000; "Demoiselles," with an extra set that had to be built, and the director flown in from London, and returned cost an estimated \$10,000. "L'Amour" cost \$2,000; "Circo," with rehearsals, impres-

sive backdrop, and importation of Maracci from the Coast, \$5,000; "Ensayo," \$5,000; "Tropical," only \$500. With incidental expenses these new ballets totaled a \$50,000 outlay.

"Jeune Homme" and "L'Amour" aren't regarded likely to stay in the repertoire, without the Babilées. Neither is "Circo," without Maracci. "Demoiselles" is too huge a production for touring, and isn't likely for N. Y. (or a Chicago engagement) without Marchand. "Thief" wasn't well received. Only two ballets, "Concerto" and "Ensayo" (latter of which wasn't too well received, either), and the new pas de deux, seem likely to remain in the repertoire, although if another dancer can be found with the peculiar talents for "Demoiselles," that might stay in the repertoire for N. Y. and a couple of large cities.

Ballet Theatre's biggest draws on the recent N. Y. run were "Jeune Homme," "Demoiselles" and "Swan Lake." With the Babilées signed Monday (30) to return next season, both for an Autumn N. Y. run and a six-month U. S. tour following, "Jeune Homme" will now stay in the repertoire. But fact that Ballet Theatre staked its season on "the foreign touch" has aroused no little surprise in the trade.

House Reviews

Continued from page 65

Capitol, Wash.

comedy, and suddenly "catch on." Wind up, a novelty song with obvious innuendos, "The Older You Get," gives comic a good send off.

Singing team of Franklin and Moore have a pleasant routine of show tunes, which they deliver in standard musical comedy style. Vocalizing is good and plenty tuneful, but there's a general lack of flair and showmanship in delivery. Team has fine pipes, but fails to make the most of them in style.

Open with "I Hear Music," continue along romantic lines with "Be My Love" and "I Like You Just the Way You Are." Return with more romance, this time along nostalgic lines, and get best response with "Desert Song."

Juggler Rudy Cardenos, in opening slot, does best of all with galleries. The Cardenos technique, though somewhat off at show caught, still dazzles. Such feats as juggling 6 balls at once, on feet, knees, head etc., bring forth oohs and ahs and beaucoup milt action.

Hollywood dress designer Alphonse Berge has an act with definite appeal for the distaff side of the house, though many males seemed fascinated by his feats of turning straight lengths of material into eye-catching dresses in seconds time. Uses trio of models, with one femme assist, and works to music. Act has plenty of showmanship, moving swiftly and with much fanfare.

Olympia, Miami

Miami, April 27.

Gracie Barrie, Buster Shaver & Olive, Joe Morris & Susan North, Ross Harvey, Nio Yu, Les Rhode House Orch; "September Affair" (Par).

Current bill is a well balanced one that adds up to healthy returns from the regulars who make this house a habit. Topping the lineup is Gracie Barrie, a standard here, labelled as "local" gal, what with her having lived on the Beach for many years. She gets them all the way with easy delivery and a comedy sense that embellishes her special material numbers. Standout is her "TV in Tennessee" lampoon on the corn-types who sell hillbilly ideas. On a straight number such as "I Apologize," she marks up solid reception via her phrasing and straight approach.

In runner-up spot is Buster Shaver and Olive. Duo handles their song and dance ideas in legit style, wisely eschewing any slant on her size. Had them mitting throughout. Tee off niche is a strong one with Nio Yu earning optimum gasps and palms with her wire work. Tops with a chair-table balancing bit on the wire to set and mood off in top fashion.

Ross Harvey turns in a well versed tap routine then adds a novelty that garners returns with intro of six trained lovebirds for the climaxer. Vet Joe Morris and partner Susan North purvey the man-in-the-box standard, complete to the familiar gags. Overall, however, the aud goes for them, with the laugh quotient a high one. Les Rhode and house orch okay on the backgroundings.

Larry.

Broadway

Theatrical attorney L. Arnold Weissberger to Paris in July.

Julius Gaiuso, owner of Miami's Casablanca Hotel, in Manhattan on a show-seeing spree.

Frank Rowan, stage and television actor, recuperating in N. Y. Hospital for emergency operation on perforated ulcer.

Songstress Rosalind Courtright, after a Hotel Pierre run, opens tonight (Wed.) at the Ritz Cablon, Montreal, for two weeks.

William C. Gehring, 20th-Fox assistant general sales chief, in Polyclinic Hospital for a checkup. Due back at his desk next week.

Gale Agency named the Milton Grossman Agency as its exclusive Hollywood film rep. In turn, Gale will rep Grossman clients in New York.

Col. Barney Oldfield, ex-VARIETY mugg, now p.r. officer for Air Force, in and out of Gotham and back to his Frankfurt hq.

Joe Schoenfeld, editor of DAILY VARIETY, due in tonight (Wed.) at the Gotham for a fortnight's holiday and business visit, with his wife, Edna.

Jerry Hyams, general sales manager of Commonwealth Pictures' TV sales, due back from the Coast this week after a short business junket.

Josephine Baker back to Paris in July-August for Continental dates and private business before returning to the U. S. for fall commitments.

Connie's, new West 51st St. eatery, is being built by ex-Harlem impresario Connie Immerman whose Connie's Inn was a Prohibition high spot.

John C. Flinn, Jr., Allied Artists ad-pub chief, off to Washington last week to set up world preem of "I Was An American Spy" at RKO Keith's May 16. He then returns to the Coast.

Addison (Jack) Fowler (ex-Tamara, his late dancing partner) marrying Gertrude Jayne Forioni, associated with Fowler's Arthur Murray dance studio at the Sheraton-Biltmore, Providence, May 5.

Cynda Glenn Air France to Paris to recuperate from recent siege of shingles; also to accept Continental engagements deferred because of her illness. Yank comedienne was one-time star of "Folies Bergeres."

Joe Eckhouse, exec veepee of Gimbel Bros., being farewell-party by his sister and brother-in-law, the Wally (ASCAP) Downeys, prior to his sailing May 8 for an extended business-pleasure European trip.

Ivan Foxwell, British film producer, sailed for England on the Mauretania Saturday (28) after conferring with Monogram toppers in regard to the company's joint production program with Associated British Pictures.

Add European excursionists this and next month: Melliss and Milton Biow, Jules and Doria Stein and their two daughters, the Clyde Newhouses (Maggi McNeill), the Bob Considines. Also the Jack Carters and the Barry Grays, who are traveling as a foursome.

John Ringling North, who flew to the Coast to play himself in Cecil B. DeMille's "Greatest Show On Earth" (the Ringling-Barnum Circus film) for Paramount, serious about joining ASCAP. He's written several songs with E. Ray Goetz.

The Barry Grays make their first European hop via KLM June 3 and back June 22, in company of the Jack Carters, who know their way around the Continent and will guide them. Columnists Hy Gardner, Danton Walker and Earl Wilson may pinch-hit for Gray's deejay stint nightly while he's abroad.

Minneapolis

By Les Rees

Hotel Radisson Flame Room has ventriloquist Jimmy Nelson underlined.

Rheumatic fever sent Jim Hayes, WCCO publicity man, to Fairview Hospital.

Bill Diehl, St. Paul Dispatch film critic and editor, in Hollywood visiting pic studios.

Harry H. Weiss, RKO Theatres district manager, in train wreck en route to Des Moines, but escaped injury.

Excelsior Amusement Park having pre-season weekend openings, having Steve Dunning and his "Stylists."

With end of "Peter Pan" engagement Sunday (29), Lyceum, local legit roadshow house, shuttered for summer.

Sally Nissen, of radio station WCCO promotional department in Swedish hospital as result of broken leg sustained while skiing.

Following three-week local engagement, Shipstad-Johnson "Ice Follies" troupe vacationing for a

month before resuming on the Coast.

Bennie Berger, North Central Allied president and theatre circuit owner, prominently mentioned as mayoralty candidate, decided at 11th hour against filing for primaries because, he said, "coast wasn't clear."

Paris

By Maxime de Belx
(33 Blvd. Montparnasse)

Lacy Kastner back from Germany and off to Rome.

Ingrid Bergman to join Roberto Rossellini to make picture here.

Borrah Minevitch now adding painting to his other achievements.

The George Weltner cocktail by John B. Nathan on their return from a trip to Germany.

Jacques Deval learned that he can again dispose of the rights of his play, "Road to Samarkand."

Exchange control office now permitting visitors to bring an unlimited amount of foreign currency, excepting in gold, into France.

John G. McCarthy holding continental managers MPA meeting for the Motion Picture Assn. of America on his return to Paris.

Skating Vanities, starring Gloria Nord, closed a 17-day run under Pierre Louis-Guerin aegis with a gross of \$175,000 at Palais des Sports.

Bob (Francis L.) Harley, formerly 20th-Fox continental manager, and Eric Hawkins, of Herald Trib here, both getting a Legion of Honor.

Two adaptations coming to Paris. They are "O Mistress Mine," adapted by Jacques Deval at the Ambassadeurs and "Heiress" at the Mathurins, with a Louis Ducureux adaptation.

Rome

By Helen McGill Tubbs

Orson Welles to Nice for huddle with his lawyer.

Simone Salkin, film producer, here from Paris.

Universal's Harold Sugarman returned from a trip to Bari and Sicily.

Republic Films of Italy opened new offices here and a new agency in Naples.

Pilade Levy, Paramount rep, still bothered by leg injury suffered while skiing.

Ingrid Bergman entertained the visiting Swedish football team at dinner in her home.

Wilhelm Fuertwaengler, symphony conductor, to Cairo for a series of engagements there.

Ned Colmer here from N. Y. to replace Winston Burdette as Columbia Broadcasting System correspondent.

Mrs. Dixie Crosby here on her European jaunt for a few days before going on to other parts of Italy and Europe.

Miami Beach

By Lary Solloway

Louis B. Mayer in town.

Sidney Kingsley at the Lord Tarleton, as a Billy Vine.

Danny Kaye in town and making the rounds with Walter Winchell.

Legit theatre idea for Copa City postponed until late May, so that best show sked possible can be arranged.

AM, daily tab started late in season by Reuben Clein, publisher of weekly Miami Life, suspended publication.

Hal Pearl, local publicist, appointed United Artists exploitation rep here. First assignment, thumping "Queen for a Day."

Five O'Clock Club due to close in mid-May for several weeks while owner Norman Schuyler heads for Mayo Clinic and partner Martha Raye fills dates in New York.

Washington

By Florence S. Lowe

Ronald Colmana highlighting annual dinner of U. S. Chamber of Commerce tonight (Wed.) with their NBC award winner, "Halls of Ivy."

Burgess Meredith in last night (Tues.) for poetry reading stint at Library of Congress.

Claire Phillips, inspiration for Allied Artists' "I Was An American Spy," here to hypo preem of pic.

Edmund Grainger RKO producer, a visitor for Marine Corps pow-wows.

Corinne Griffith Marshall, ex-film star now frau of owner of Washington Redskins, highlighted dinner of Washington Real Estate Board with story of her own real estate success in Hollywood.

President and Mrs. Truman topped list of celebs at Warner Theatre preem of "Republic's Fighting Coast Guard."

London

Vicky Autier at the Carousel. Chaim Twber in from N. Y. to star in a Yiddish season here.

George J. Schaefer in town to discuss fall release of "Cyrano."

Nick Darvas (of Darvas & Julia) weekendend in Paris to discuss a picture deal.

Gracie Fields arrived from U. S. to tape a new series of commercial radio programs.

Princess Margaret went to the Bob Hope show at the Prince of Wales last Wednesday.

Dirk Bogarde returned to the cast of "Point of Departure" after an absence of six weeks.

Carroll Lewis aired his first radio "Discovery" program for nearly three years last week.

Nancy Donovan, who arrived from N. Y. last week, opened at the Bagatelle on Monday (30).

Danny Kaye in from N. Y. and starts rehearsals immediately for his Palladium season opening next Monday (7).

Cyril Maude, actor-manager who died last February at 88, left around \$175,000, his will published last week reveals.

Frank Varley, chief of Paramount's British production outfit, retiring because of ill-health after 22 years with the company.

Stuart Chant, Pinewood publicist, recalled to the Army with the rank of major, to take up a public relations job on General Eisenhower's staff in Paris.

Pittsburgh

By Hal Cohen

The Harry Hendels back home after wintering in Miami Beach.

Jackie Heller to California for long rest and will house-guest with Dave Rose.

Tommy McGreevey, the John McGreeveys' lad, entering Dartmouth this fall.

Mountain Playhouse at Jenners-town pushed up opening of straw-hat season to June 2.

Bob Linville, WCAE announcer, engaged to Lois Tush, of William Penn Hotel auditing staff.

Luise Rainer here next Wednesday (10) to address Women's Division of United Jewish Appeal drive.

Johnny Kirby makes his hometown TV debut on Bernie Armstrong's "Welcome Aboard" program May 16.

Harold Goldstein, publicity director of WWSW, engaged to Dorothy Ritko, secretary to assistant manager Ben Muros there.

Dick Hoover, general manager of Playhouse, addressing Pennsylvania Theatre Conference confab at Penn State next week.

Charlie Gaynor, author of "Lend An Ear," flew in from New York for dress rehearsals of George Bauer's new Playhouse revue.

Philadelphia

By Jerry Gaghan

Jess Cain, senior at LaSalle College, signed by Jose Ferrer for a part in the forthcoming "Stalag 17."

Bobby White, assistant to Dick Jones, national rep for AGVA here, resigning to return to emcee-comedy work.

Jimmy Durante comes here Sun. (6) to star at a benefit for the Friends of Arthur Kret, local philanthropic group.

George Levin, who used to run the Melody Inn and the Ball here, before going to New Orleans, returned to become general manager of the Latin Casino.

Vice-President Alben W. Barkley will attend the Midway Banquet, which closes the 13th annual convention of Variety Clubs International, at the Bellevue, May 12.

Australia

By Eric Gorrick

Lush biz going to ice-skating spots in Sydney and Melbourne.

RKO will spot "Treasure Island" for run bid at Regent in Sydney, for Hoyts.

Hallmark's "One Too Many" will be distributed here by British Empire Films.

First Associated-British pic to go out via new distribution deal with 20th-Fox is "Dancing Years."

Singer Marjorie Lawrence is doing mock concert biz in Perth for Australian Broadcasting Commission.

David Martin's "Ice Follies" started off well at Tivoli in Sydney, on once-nightly and two mats policy.

Jack Power, longtime exploiteer with Greater Union under Ted Lane, bows out next month to do radio scripting.

"Devil's Disciple" comes into Palace, Sydney, for a run. British, New Zealand and Aussie players in top roles by arrangement with Sir Ben Fuller.

Embassy in Sydney, playing British policy, has jumped its hold-

over figure. Product will have to be very solid to stick over two weeks.

Approaches again have been made in the U. S. to top nightclub talent to do tours here. Talent would have to leave all earnings in this zone excepting around \$2,200.

Ireland

By Maxwell Sweeney

Margaret Burke Sheridan heading for U. S., May 8.

Warbler Eily Murnaghan recovering after auto crash injuries.

Pianist Solomon back to London after longhair concert at Theatre Royal, Dublin.

Gerry Kirkham, director of Cinema and General Films, Dublin, to France on his trip.

Eddie Byrne to England for location shooting on new Frank Lauder-Sidney Gilliat pic, "Beauty Queen."

Swiss batoneer Jean Meylan, conductor of Cologne Radio orch, in from Germany for guest season with Radio Eireann Symphony orch.

Band leader Jimmy Campbell in from London to pick up baton at Theatre Royal, Dublin. He was musical director there 1935-42.

Peter Rose bows out for sponsored radio work.

Dallas

By Bill Barker

Jesse L. Lasky in for a day, tub-thumping "Great Caruso."

Margo Jones, of Theatre 51, planned to New York to o.o. a television offer.

Daie Belmont and Joe Bonds reopened their Sky-Club last week, with Johnny Cola's combo again on the stand.

Hildegard into Hotel Adolphus Century Room May 14, for one week. Spot shelves its ice show for first time in 11 years.

C. A. (Pappy) Dolsen, nitery owner, received first annual award of R. J. O'Donnell plaque, presented by local tent of Variety Club for outstanding service among members.

"Die Fledermaus," one of Metropolitan Opera's four scheduled off-ferriags here, April 27-29, was the top opening of the Met's 10-season local history. Fair Park Auditorium bulged with 4,516 fans and brought out the SRO sign.

Lima, Peru

Las Llanquira Sisters from Chile are currently at Hotel Bolivar's Grill.

Tere Amoros, classical dancer from Spain, giving recitals at Lima's Municipal Theatre.

La Compania de Comedias de Della Garces (Argentine) currently playing "Constant Nymph" at Teatro Segura.

American screen and magazine writer Charles Mergendahl finishing novel in Chosica, resort 30 miles from here.

American newspaper and mag reps doubling as actors in "Mr. Roberts" are U.P.'s Milton Carr and Newsweek's Malcolm Burke.

Portland, Ore.

Larry Stevens headlining at Amato's Supper Club.

Blue Barron set for one niter at McElroy's Ballroom.

Eddie Peabody inked for the Clover Club first week in May.

Henry Fonda in "Mr. Roberts" playing to near capacity crowds this week.

Eric Johnston due in town early next week as guest speaker for a first citizen deal.

Bob Crosby and the Modernaires and Sons of Pioneers in town for a TV exhibit at the U. of Portland campus.

Beatrice Kay stopped off en route to her new ranch in Reno after a week's engagement at the Olympic Hotel, Seattle.

Cleveland

By Glenn C. Pullen

Joe Manak quit p.a. job at Play House to join Cleveland News staff. Ray Elias replacing him.

Marvin Kline, new director of Cain Park's summer theatre, testing talent for four skedded tune-shows.

Ted King, who disbanded orchestra to promote Capitol Records in this area, shifted to Columbia disks.

Jack Pollack, former bandmaster of Hanna and Palace pit orchestras, now an insurance salesman but will continue to handle band on one-nighters.

William F. McDermott, Plain Dealer's drama critic, recovering from his third operation in six months. His wife, Eva, also at Lakeside Hospital now after undergoing operation.

Hollywood

Pete Westmores divorced. Harlow Wilcozes divorcing.

Viveca Lindfors became an American citizen.

George Seaton in from home-office buddies in N. Y.

Stan Laurel in town after making picture in Europe.

Peggy Morrow obtained her final decree from Louis Hayward.

Rex Allen left for a tour of 23 cities in the south and midwest.

Veronica Lake's \$120,000 home to be auctioned for taxes May 7.

Peggy Lee filed suit in Santa Monica to divorce David Barbour.

Errol Flynn and Patrice Wymore returned from Jamaica vacation.

The George Thomas, Sr., celebrated their 40th wedding anniversary.

Tito Guizar planned to Chicago to start a series of concerts in the midwest.

The Jerry Lesters divorced in Santa Monica after 15 years of marriage.

Charlie Morrison back in town after an eastern hunt for talent for his Mocambo.

Ann Miller hospitalized with a sprained back, the result of a fall in a dance rehearsal.

Barbara Furse resigned as secretary to Margaret Herrick, Academy executive director.

Masquers tossed testimonial dinner for John H. Harris, with Alan Mowbray as toastmaster.

Janis Carter to Kansas City for 12 personal appearances there and in Wichita and Topeka.

S. Z. Sakall down with flu, postponing retakes for "Painting the Clouds With Sunshine."

Huntz Hall selling his San Fernando Valley home and moving with his family to N. Y.

John Lund appointed recording secretary of the Screen Actors Guild, replacing Lee Bowman.

Lee Lukather returned from Ireland where he picked locations for John Ford's "The Quiet Man."

John Charles Thomas will give his ninth concert Sunday at the Motion Picture Country House.

Mervyn LeRoy was guest speaker at the opening of the charity drive for Oakland's Jewish Home for the Aged.

Harry Sherman returned to his desk at California studios after a long stretch in bed with a fractured pelvis.

Lou Costello received the annual Americanism Award from the Jewish War Veterans of San Fernando Valley.

Fred Quimby checked in at Metro after a month in Paris as Hollywood rep at the UNESCO Film Conference.

Harry Brand's brother, Superior Judge Edward R. Brand, resigned after 18 years on the bench to return to private law practice.

Barry Sullivan to Dubuque to represent the film industry at the Tri-State Congress of the National Parent-Teachers Association.

Frances Goodrich and Albert Hackett cited by the Southern California Motion Picture Council as authors of "Father's Little Dividend."

RKO tossed a luncheon for 35 press representatives of 14 foreign nations in conjunction with a tour of the U. S. sponsored by the State Department.

Riviera

By Edward Quinn

Moses Sachin, Hollywood talent scout, in Nice.

Sir Thomas Beecham with his wife and son vacationing at Hotel de Paris, Monte Carlo.

Glenn Ford and Geraldine Brooks arrived in Nice to star in Benagoss U.G.C. Prod. pic, "White Road." Film is to be directed by Rudolph Mate.

Monte Carlo, Nice and Cannes beauty spots used for exteriors of "Johannes and 13 Beauty Queens," first German film to be made in France since the war.

Festival Ballet from London with Anton Dolin, Alicia Markova, John Gilpin and Tatiana Riabouchinska as principal dancers doing brisk biz at Monte Carlo Casino.

Atlantic City

By Joe W. Walker

Bob Hope and Marilyn Maxwell scheduled to come to resort for Cancer Foundation fund benefit show June 8th on their return from Europe.

George Hamid, operator of Steel Pier, to turn proceeds of opening day in June over to resort Girl Scouts, funds to help purchase them a summer camp.

Hal Le Roy, the Watson Sisters, Bobby Winters, Martells and Mignon, Andy Arcari and Two Joes and a Jack here over weekend for Steel Pier minstrel show.

The AMERS

Thanks GUY!

THE TOUR WAS WONDERFUL

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the BOYS ... THANKS for
an unforgettable association.

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